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HAND BOOK.
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THE
HAND-BOOK OF TAKIGRAFY.

GIVING BRIEFLY THE

PRINCIPLES OF THE CONTRACTED STYLE,

AND DESIGNED FOR THE USE OF

AMANUENSES

AND

VERBATIM REPORTERS.

WITH AN

INTRODUCTORY CHAPTER ON THE SIMPLE STYLE.

BY

DAVID PHILIP LINDSLEY,

Author of "The Elements," "The Manual," "The Notetaker," etc.

SECOND EDITION.

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PREFACE.

The following work is the first complete treatise on the new short-hand, Takigrafy. In its simpler form Takigrafy has been widely known, and is widely used ; and the Contracted Style, though previously but partially published, is used in all parts of the country. The Note-Taker was published in 1873 and Part I of the Reporter in 1880. The plates of both these works were destroyed in the Park Row fire of January 1882, so that the Hand-Book is now the only work on the Contracted Style of Takigrafy. The principles of the entire system have been condensed into this work ; but as the Simple Style is treated very briefly, the student is advised to master that style practically by a study of either the Elements or Manual, as a preparation for the study of this work.

Commencing with the Contracted Style, the system is given in detail, and will be found a complete and sufficient guide to reporting practice. Ample illustrations of the principles are given, (engraved in the Takgrafic character,) and the writing exercises, to which the student is especially referred, furnish more complete instruction for forming the outlines.

No one can feel more keenly than the author, the inadequacy of even the best of text-books in an art of such wide and widening influence. The uses of short-hand writing are becoming so varied that it is no longer possible to treat of them fully in a single volume. The different branches of strictly professional work require a special treatise. Very much time has been squandered by young writers in learning outlines for words and phrases that they were quite sure never to meet again after their course of study was completed. Perhaps

PREFACE.

this cannot be avoided altogether, but the author has thought it advisable in this work to avoid technical and scientific terms, leaving them to be taken up as an after course, when the pupil has settled down upon some special line of reporting practice.

ACKNOWLEDGMENTS.

Many of the contractions used in the Reporting Style of Takigrafy are taken from the Phonography of Isaac Pitman, Esq., of Bath, England, as enlarged and improved by the experience of many writers. Takigrafy having added many forms of contraction peculiarly its own, has also been greatly enriched by those who have used it professionally during the last fifteen years, and has aimed to incorporate everything of excellence that the combined experience of both Takigrafers and Phonographers have furnished during a period of more than forty years.

Among those who have contributed to the perfection of the Reporting Style of Takigrafy, are Mr. D. Kimball, Chicago, Ill., who gave his personal services to the art for many years, and who introduced it extensively in the Western States; Adley H. Cummings, Law Reporter, San Francisco, Cal.; C. H. Herrick, Galveston, Texas; Arthur M. May, Waukon, Iowa, and E. B. Goodrich, Ypsilanti, Mich., (Official Court Reporter); Rev. W. A. Yingling, Findlay, Ohio; Rev. J. H. Childs, Wenham, Mass.; and many others.

The author cannot, however, agree with those who suppose that the art has reached its fullest measure of perfection. It is doubtless capable of still further advances; but these advances must be made by conserving the excellences already made practical. The authors of systems on other bases, differing from the Phonographic and Takigrafic, have contributed nothing, and, from the nature of the case, can hardly contribute anything to the general result.

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INTRODUCTION.

THE VALUE AND USE OF SHORT-HAND WRITING.

Of the use of Short-Hand Writing in making verbatim reports of speeches, conventions, law cases, &c., little need, at this late day, be said. Its great importance for such purposes is universally conceded.

Quite recently a demand for the art has sprung up in business circles. It has been introduced into our leading business establishments of almost all kinds, railroad, telegraph, and express offices, and bids fair at the present time to greatly relieve and assist the labors of the pen in every department of business.

But there is a still wider field open for cultivation in which short-hand writing has not, as generally taught, been successful. Though great expectations were entertained thirty or forty years ago of the success of the old English Phonography, for these general purposes, and for all the uses of writing purely literary and professional work is still mainly done in the old way. Editors, authors, lawyers, and clergymen still continue to use the common writing. The immense amount of matter which finds its way into our books, magazines, newspapers, &c. is still written in the common way, as well as correspondence for business and social purposes, except as dictated to amanuenses, which, taken in the aggregate, forms an amount of written matter entirely incalculable. It is questionable whether the millions of tons of freight that choke the avenues of our internal trade—that burden our rail-roads, canals and coast lines—is as extensive or as important, as the mental products that need record and transportation in our advancing civilization. It is quite impossible that a people with the most magnificent opportunities, and the grandest providential destiny, at this time, when moral forces are all-

controlling, can consent to have the avenues of thought clogged up, while facilities for material development are abundant and ever increasing. That the art of short-hand will enter into and occupy this vast field is certain, and it will save at least three-fourths the time and a much larger percentage of the labor of writing.

One reason of the neglect of short-hand heretofore is that most of the current systems are adapted only to the reporter or amanuensis. If the experience of the past forty years has demonstrated anything in reference to the art, it has shown that a style cannot be adapted to universal use, and to reporting and amanuensis purposes at the same time. If short-hand writing is to be generally introduced it can only be by teaching a style universally practical. It must be simple enough to be easily acquired and perfectly legible in its simplest form, and yet so flexible as to be easily contracted into a briefer form for reporting purposes.

THE PECULIAR ADVANTAGES OF TAKIGRAFY.

For all the uses mentioned above, Takigrafy is adapted. It has a fully written style suitable for correspondence and for recording business transactions, capable of taking the place of long-hand for all purposes. Built on this style as a foundation, is the Contracted Style, adapted to all the wants of the professional short-hand writer. This Contracted Style is capable of a greater or less degree of condensation. There is no assignable limit to the degree of brevity that may be secured, though in every kind of writing there is a limit to the degree of contraction practically useful. The Simple Style may also be written with a greater or less degree of fullness. It may be written with as much minuteness and accuracy as our common long-hand writing, (silent letters only being omitted,) or it may be written, as it generally is, by the introduction of a few of the most frequently recurring word-signs, and an omission of obscure and unaccented vowels, thus rendering even the Simple Style capable of being written with great rapidity. And yet it will be seen that these two styles, with their variations, are so closely related as to form one and the same system. In its adaptations then, to all of the uses of

writing, Takigrafy stands alone; and yet, each style is as perfectly adapted to the use for which it is intended as it could possibly be, if there were, as in Phonography, but one style.

PREVIOUS WORKS ON TAKIGRAFY.

The Simple Style was first published in *The Compendium of Tachygraphy* in 1864, and more fully elaborated in the *Elements*, published in 1869; but the Contracted Style was not published until 1873 and then only partially as given in the *Note-Taker*.

The *Note-Taker* was not designed to serve professional reporters; but, primarily, students in our colleges and seminaries who might wish a briefer style than that taught in the *Elements*. The *Note-Taker*, supplemented by contractions published from time to time in the *Rapid Writer* and *Takigrafer*, was used by young men and young ladies ambitious to take positions as amanuenses, or verbatim reporters; but the Reporting Style of Takigrafy was taught only by means of private instruction and manuscripts, and hundreds of pupils acquired it in this way. Meantime it was held, as an article of faith, by certain publishers and their friends that Takigrafy had no reporting style. The fact that those using the art professionally were found in nearly all our cities throughout the Northern, Middle, and Western states, and on the Pacific coast, was ignored by these men, who saw in the Simple Style of Takigrafy a formidable rival. They sought to hinder the progress of one of the most beneficent inventions of the age, by pretending that it was deficient in its adaptation to the wants of professional reporters.

The author of Takigrafy was not in haste to repel this injustice. While not indifferent to the wants of the few who wished to become professional writers, he regarded it as much more important that the *Simple Style should be widely introduced and practiced, and if, by the eclipse of the art for a time in its adaptation to reporting, he could make its use for literary and business purposes more apparent, he was willing to

*Some may wish to know the measure of success which the author has met with in the introduction of the Simple Style of Takigrafy. It is impossible to give full statistics on the subject; but an approximate estimate may

wait for a vindication of the briefer style, —a vindication easily made when the proper time for it arrived. There were, it is true, many who thought that the publication of the art in its briefest form was essential to its introduction for general uses. Perhaps they were right in this, as hundreds, possibly thousands of persons, turned away from Takigrafiy who were attracted by its simplicity, but who were led to believe that, if they found the art adapted to their use in its simple form,

be made, based on the number of text books sold. So far as we may judge from this, ten persons have learned the Simple Style of Takigrafiy for every one that has learned the Contracted. This proportion in favor of the Simple Style is much less than it should be; for the Simple Style is adapted to the wants of at least a hundred times as many as need a Reporting Style; and we have no doubt that, when its capabilities for usefulness are clearly understood, literary and business men generally will avail themselves of its use. There has been a protracted effort to prejudice the public mind on this subject, by creating an impression that a style was of no value whatever that could be written only at the rate of a hundred words a minute. The insincerity of this pretense will be seen from the following considerations.

1st. The Corresponding Style of Phonography, which some publishers even yet attempt to make prominent, has never reached that rate of speed, and seldom reaches a speed of more than fifty words a minute.

2nd. A speed of one hundred words a minute, or even a speed of eighty or ninety words is a very great advance in labor-saving over the speed of twenty to thirty words, which may be considered the maximum of ordinary business writing.

3rd. If to treble the rate of speed in writing is of small account, why should we boast of our ability to treble our rate of speed in travelling. The old stage coaches ran on good roads at the rate of ten miles an hour, while our modern railroads scarcely reach thirty miles an hour in their ordinary traffic. To do three hours work in one will not be regarded by sensible men as an unimportant advantage.

4th. But even this does not measure the full advantage of the Simple Style of Takigrafiy, for while it saves two-thirds of the time it saves a far greater proportion of the labor of writing. This is also comparable to the advantage gained by the rail-car over the stage-coach for we not only travel with more rapidity but with more ease and comfort.

5th. But the most important consideration is the fact that, for all ordinary purposes, the Simple Style of Takigraphy is as brief as is compatible with legibility and simplicity.

No other system has ever approximated this rate of speed in any practical form. The same classes of pupils that in Takigrafiy write from sixty to one-hundred words in a minute, after three or four months of practice, write in Phonography only half as fast or from thirty to fifty words; hence, the insincerity of objectors is apparent, and the enthusiasm of the multitudes who regard this style as the great literary, business, and social

they might, at some future time, be embarrassed by not being able to go on to the full perfection of a finished and elaborate reporting style. This fear was entirely without foundation as, Takigrafy was from the very first, able to appropriate all the forms of contraction used by Phonographers, besides having resources of its own, peculiar and important.

THE PREPARATION FOR THE STUDY OF THIS WORK.

A thorough mastery of the Simple Style of Takigrafy as taught in the Manual and Elements, is the best preparation

desideratum of the times, is fully justified. This style, and this alone, is capable of transforming the writing of our entire people. There is no form of business to which it is not applicable, there are no social or literary purposes for which it cannot be used; and if I am told that there is still one impediment in the path of its progress, namely, that people generally do not understand it, and therefore cannot read it, I reply that this impediment can be removed with perfect ease, and within the space of less than ten years, by united effort in that direction. Taught in our schools of every grade from the infant class up, it can be reduced to practice in one-half of the time required to master the common long hand. More than this, it can be taught without impeding, in the slightest degree, any other branch of study. It can be taught in such a way as to save, rather than consume time, even in the process of imparting a knowledge of its rudiments. Pupils must be taught the phonology of the language. They can be taught it by this means in a small fraction of the time required by the usual method, and by the time this important branch of an English education is understood, the pupil is already a ready writer of Takigrafy, with command of this wonderful art.

It would be easy, of course, to discover other difficulties. What line of human progress have ever been without them? Never was a beneficent invention more free from real impediments in its introduction, while, perhaps, none have been more thoroughly barricaded by fancied ones.

We have thought it necessary to make these remarks on the Simple Style lest some should infer from our silence that we had abandoned the labor of twenty years in despair, and sank down to the low level of Stenography, where the Phonographic writers arrived long ago. Having lost the inspiration of its first introduction, Phonography aims only at an improved form of Stenography; and its professors, wrapping themselves up in professional dignity, and perched upon a high and almost inaccessible crag, beckon students upward to their own isolated position, well knowing that only one in a hundred of the aspirants will succeed.

The author determined long ago to place the art of short-hand writing on an honest basis, and it is with no little satisfaction that he has found among his friends staunch defenders of every humane and moral movement. That the good work will go forward to a speedy and glorious success he has not a particle of doubt.

for a study of this work. It has been objected by some that it is a disadvantage for those who desire to become reporters, to use the longer forms of the Simple Style since they must be unlearned as the student proceeds in the study of the art.

There is doubtless some truth in this suggestion, so far at least as it applies to the words of most frequent occurrence ; but the student should not overlook the very important fact that the principles of contraction apply at most to only a few thousand words, while a far greater number of words are of very infrequent occurrence, and must be written in full if they are to be made entirely legible. Now, if the student has never learned the Simple style, or has passed over it hastily, without reducing it to practice, these uncommon words, technical terms, and proper names of persons and places, which have no assignable limit in number, are continual sources of embarrassment. Words of frequent occurrence, for which the student has contracted forms, may be mastered in time, and successfully used ; but unusual, technical and proper names, can never be fully mastered, being too numerous for special study and drill. On the other hand, the student who has reduced the Simple Style of Takigrafy thoroughly to practice, can write any word in the language with ease and fluency. He is already master of the class of words of which we have spoken, and when he has learned the principles of the Contracted style, in their application to the three or four thousand words of frequent occurrence, he becomes speedily a successful writer. This is not mere theory ; experience in teaching hundreds of pupils confirms it. We have never known a single instance in our experience in teaching, nor has an instance been brought to our notice, in which a student has found any marked advantage in the neglect of the Simple Style ; while multitudes of persons have expressed their regret for having neglected it, for the reasons stated above. As a universal rule those students succeed soonest, and become the best writers, who master the Simple Style most perfectly before commencing the Contracted. If any gentlemen are pleased to amuse themselves, and those over whom they have influence, by decrying this method of study, their objections are certainly based on no

sufficient grounds. We have said that, to a limited extent, the unlearning of longer forms for words of frequent occurrence, may be a disadvantage ; but this difficulty may be easily met by introducing the pupil at an early stage of his progress to the word signs, which he can use, in connection with the Simple Style, until he is thoroughly grounded in the principles of the art, and can write from seventy to one hundred words a minute. He will then be prepared to take up the study of the second part of this work, and will pass through it with rapidity and success.

THE LENGTH OF TIME REQUIRED TO MASTER THE ART.

This will differ very much with different persons, and will depend upon the method of study and attending circumstances. Those able to give it their full attention under the guide of a competent teacher, can master the Simple Style in six or seven weeks, and the Contracted Style in three months. This is the length of time given to the study in the Plainfield School of Takigrafy, and is believed to be sufficient in most cases.

THE SCOPE OF THE PRESENT WORK.

The author presents the work to his friends and the public with great pleasure. Though far enough from being complete, and capable of still further advances toward perfection, still it is, in all respects, adapted to the wants of professional writers. In practice all professions tower far above the text books which teach their elementary principles. No reporter is expected to be limited to any one exposition of principles, no matter how excellent, any more than a professional man is expected to be limited to the tenets of one school ; but as professional men prefer to associate in societies, and maintain certain principles which are believed to be superior, so shorthand writers prefer to associate for mutual advantage. And they have as wide a field as writers of Takigrafy as they can have as writers of any other system. They are near enough to the Phonographic standards to appropriate anything that they may find of excellence in them with the same facility that they could if disciples of any one of the numerous and conflicting systems known under this common name.

THE MAGNITUDE OF THE REPORTER'S PROFESSION.

We have said that the exigencies of the reporter's profession carry him far beyond the text books. This should not be wondered at, for this practice partakes of the magnitude of all other professions combined. In Law reporting the scribe has all the variety of practice that comes with the almost infinite variety of the subjects discussed and treated; and yet the Medical or Scientific reporter will come upon still other classes of words and phrases, and every branch of science has its own technical terms, and its own peculiar phraseology. The ever widening spheres of business activity present many peculiarities, and each business calls for some culture in the art peculiarly its own, as for instance, the Railroad, Express and Insurance businesses. It was impossible in this work to enter into these specialties without making it too heavy for the use intended; though some Exercises adapted to professional work are appended by way of illustration. The author designs, however, to prepare another work, or, possibly, more than one, in which the principles of Takigrafiy will be applied more specifically to special branches of the reporter's work. Instruction in these special branches will also be found in the *Short-hand Writer*, which aims to be the exponent of the needs of professional writers.

No complete work in any branch of reporting has yet appeared in any system. Some have treated partially of law reporting, yet this branch, the best known of any, is still very poorly developed, even in the systems which boast of their "standard" qualities and their "complete"ness. What is done well in any system which is constructed on the basis common to Phonography and Takigrafiy, is an aid to all; and Takigrafiyers, while doing their part, will hail with joy every real advancement made in the art.

DEFINITIONS, AND DIRECTIONS FOR STUDY.

TACHYGRAPHY (now written as pronounced, *Ta-kig-ra-fy*).—Greek *tachus*, rapid; and *graphe*, writing,—rapid writing.

PHONOGRAPHY.—Greek *phone*, sound, or voice, and *graphe* writing;—the writing of the sounds of the human voice. Any kind of character that assumes to express the elements of spoken language. In a more restricted sense the system of short-hand writing invented by Mr Isaac Pitman of England, and the systems derived from it.

PHONETIC, or PHONIC.—Greek *phone*, voice,—pertaining to the expression of the sounds of the voice in language. A phonetic system of writing is one which expresses the sounds of speech, as nearly all languages assume to do.

CALLIGRAPHY (*kal-lig-ra-fy*).—Greek *kalligraphia*, fine or beautiful writing.

EUGRAPHY.—Greek *eugraphe*, correct writing.

CONSONANTALS AND VOCALS.—The short-hand letters which represent the consonant sounds are called *consonantals*. Those representing vowels, are called *vocals*, or *vocal signs*.

OUTLINE—WORD-FORM.—The form a word assumes when written with the short-hand characters.

MANNER OF HOLDING THE PEN.

Hold the pen between the first and second fingers and thumb, the penholder pointing well to the right. The nibs of the pen should press evenly on the paper, so that the letters can be made smoothly. The pen can be rolled slightly so as to adjust it to the varying directions of the letters.

A good steel pen is generally to be preferred. Never use a pencil for practice.

ON PREPARING THE WRITING EXERCISES.

The attention of the student is called especially to the writing exercises. They should be written, and corrected by a teacher, then rewritten and carefully studied, until the application of the principles, in all their details, is thoroughly understood. If this is done, the progress of the student will be satisfactory and rapid. Should, however, any be situated in such a way that the services of a teacher cannot be obtained, the directions for writing the exercises will be found so minute that a student, with ordinary carefulness and diligence, will be able to learn to write them correctly.

In preparing the writing exercises for correction, the student should leave the space of one line blank under each line of writing; and, when the exercise is corrected by the teacher, it should be carefully rewritten, so that correct word-forms may be secured. If the work is studied without a teacher, the same course may be pursued. After preparing the exercise carefully, lay it aside for a day or more, that it may be taken up afresh; then study each form carefully, to see that it conforms to the principles of the system, correcting every faulty outline; and finally, rewrite the whole exercise several times.

After the exercise has been thus prepared, whether with or without a teacher, it should be written from dictation until it can be written with a fair degree of readiness; say at the rate of 75 to 100 words a minute.

DRILLING ON THE TABLES.

Study the Tables of word and phrase-signs carefully, and copy them accurately. Drill on each word and phrase separately, as in learning the alphabet. After a certain portion of the table has been prepared in this way, it should be written from dictation several times, and then another portion prepared and written from dictation, in the same manner. The student should review from the first frequently, so that when the work is completed, the signs can be used with the most perfect freedom.

The success of the pupil depends almost entirely upon his following a correct method of study. The hints given above are not sufficient to meet all cases and kinds of practice, but if faithfully followed will certainly yield excellent results.

THE HAND-BOOK OF TAKIGRAFY.

CHAPTER I.—SIMPLE STYLE.

ALPHABET OF TAKIGRAFY.

SEC. 1. CONSONANT LETTERS.

Written Downward.

Be Pe Ga Ka Ve Ef Zhe Ish The Ith Tha tha

Written from Left to Right.

De Te Ze Es En Ing Ja Cha

Written Upward.

Variable.

Ra Wa Wha Ha Ya 'Em El Ar

These letters are perpendicular, horizontal, or inclined to the left at an angle of 45 degrees. The up-strokes are inclined to the right at an angle of about 60 degrees from the perpendicular. The downward *ar* is written at an angle of about 27 degrees. The letters *The* and *Ith*, are reversed into *Tha tha*.

The curves are quarter circles, and unite with each other and the straight signs into definite geometrical forms, making angles right, acute, and obtuse, or joining without angles. This will be seen in the following illustrations and exercises.



SEC. 2. THE JOINING OF THE CONSONANTS.

After mastering these letters thoroughly, by drilling on them as taught in the *Manual* and *Elements*, they may be joined as shown in the following illustrations.

GENERAL PRINCIPLES OF JOINING.

1.—Acute angles are better than obtuse; but joinings without angles, are better still. 2.—Facing curves are better than opposing curves.

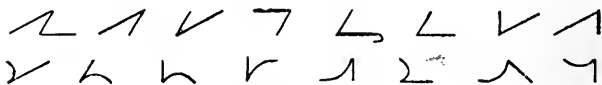
Remark 1.—Where there is a choice of outline, the rapidity and beauty of the writing will depend very much upon the observance of these principles.

Rem. 2.—These illustrations form an excellent series of drills, and the student should drill on them, taking one at a time, until they can be written with facility and accurateness.

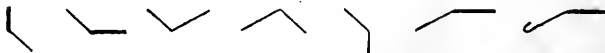
Right Angles.



Acute Angles.



Obtuse Angles.



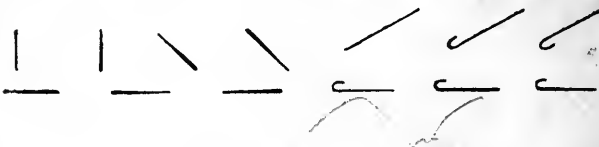
Facing Curves forming Angles.



Opposing Curves forming Angles.



Straight Lines Joined without Angle.

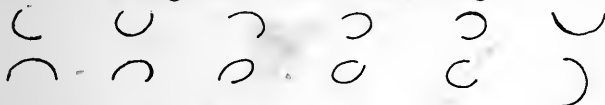


Straight and Curved Lines Joined without Angle.



Rem. 3.—The letters *Be-El*, *Ma-Be*, and some others given above, would form angles if made with perfect accuracy, but it is better in writing that this stiffness should be avoided and the letters joined without angle.

Facing Curves Joined without Angle.



Opposing Curves Joined without Angle.



Rem. 4.—The student should drill on the above joining until each outline can be struck with one sweep of the pen, in a rapid and graceful manner.

SEC. 3. VOCAL SIGNS.

Heavy and Long.

Semi-circles.

E A Ah

Dots.

Al

Dashes.

Oo O Au

Diamond Points.

Oi ow

Light and Short.

i a

e

oo u o

I Eu

THE USE OF THE VOCAL SIGNS.

All of the vocal signs may be joined in writing except the dots. They may, however, where it is more convenient, be used disjoined. Their use will be understood from the following :

SEC. 4. GENERAL PRINCIPLES OF JOINING.

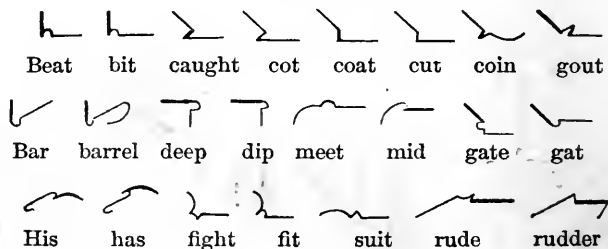
1.—All vocals if joined, must make a distinct angle with the following consonant. On the end of a consonant the semi-circles except *A*-long, form hooks, as in the examples above.

2.—The full form of the long vowel is preferred to the hook where both are equally convenient; but for the short vowel the hook is preferred to the full form.

3.—Dash vocals must make an angle with both a preceding and a following letter.

4.—Either side of the diamond points may be curved where more convenient in joining.

Vocals Joined.
















SEC. 5. DISJOINED VOCALS.

The dots are always disjoined, and other vocals may be disjoined for convenience at any time.

1.—If the disjoined vocal is to be read before a perpendicular or inclined stroke, it is written on the left of it. If read after, on the right. If read before a horizontal stroke, it is written above it. If read after, it is written below.

2.—The heavy dot belongs with the preceding consonant and the light dot with the following. They are placed near the middle of the letter, and are written near the end of the consonant which follows them, except in words ending in a disjoined vocal, where it must be placed near the end of the preceding consonant.

Vocals Disjoined.

						
Fair	ferry	far	come	do	tone	men
						
Fade	favor	father	feather	southern	lover	

Rem. 1.—The variations of the *O*-long and *u*-short, are for convenience in joining, and the form is chosen that makes the sharpest angle.

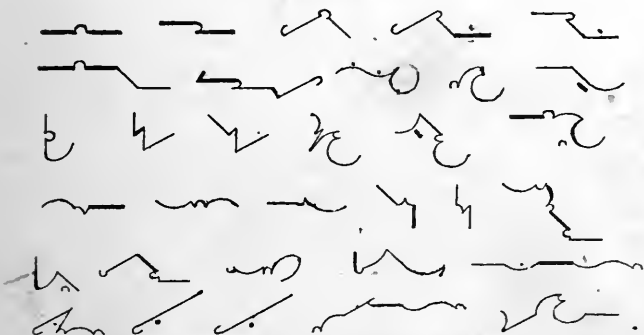
Rem. 2.—The semi-circles are joined by a connecting stroke in a few cases but this can be avoided by disjoining the vocals.

Rem. 3.—Obscure vowels are not written, and unaccented vowels may be frequently omitted, but long and accented vowels should be written in the simple style in most cases.

Rem. 4.—The omission of silent letters, and the use of letters adapted to the sounds employed, in place of the old spelling, is understood to lay at the foundation of the System. This feature is amply explained and illustrated in the works devoted to the Simple Style, to which the student is referred.

These principles will be better understood by consulting the following

Examples.



1.—Deed, did, weak, wicked, ticket. 2.—Detect, auditory, essential, emotion, token. 3.—People, pauper, copper, formation, location decision. 4.—Side, niece, tune, cube, pipe, navigate. 5.—Public, arrogate, animal, balcony, tendency. 6.—Heresy hair, wear, emergency, firmament.

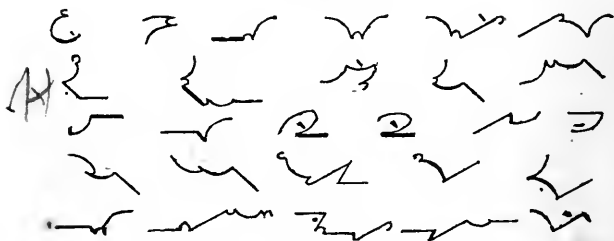
Note.—In common practice the disjoined vocals in the words *wicked, ticket, essential, decision, public, tendency, and heresy*, given above, are omitted.

SEC. 6. THE USE OF THE VARIABLE LETTERS.

The general principles of joinings given in sections 2 and 4, determine the use of the letters which admit of variation. They must be so used as to make acute rather than obtuse angles in case of straight signs, and curves that are homogeneous. These principles apply both to the joining of the large letters with each other, and the joining of the small letters with the large.

The application of these principles will be understood from the following

Examples.



SEC. 7. POSITION OF OUTLINES.

1.—The outline of a word is its form as it stands in the written page. This outline has a relation to the line of writing. The first perpendicular or inclined letter in it, if it has such a letter rests on the line of writing. All letters which precede or follow this, follow their own natural direction without reference to the line.

2.—If the outline contains only horizontal strokes, it rests upon the outline.

Rem. 1.—Note that the consonant stroke rests on the line, the vocal sign is not regarded, but follows its own proper direction below, on the line, or above, as the case may be.

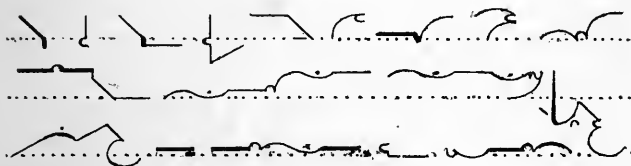
Rem. 2.—If the word contains two or more consonant strokes, the outline rests upon the first perpendicular or inclined stroke, even if that chanced to

be the last stroke in the word, as in the word *centennial*, in the examples below.

Rem. 3.—Upstrokes are inclined letters and determin the position of the outline the same as the descenders.

Rem. 4.—It is not necessary that the paper be ruled. The proper place for the line will be known though no line appear on the paper. See *Manual*, page 38.

Illustrations.



DIPHTHONGAL SIGNS.

All the words in the language can be written with the use of the signs already explained ; but greater convenience and beauty of outline is secured by the use of the diphthongal signs which represent the union of such letters as *pr* in *pray*, *pl* in *play*, *sp* in *spy*, *ps* in *hops*, &c.

Rem.—It would be theoretically possible to indicate every union of consonants without an intervening vowel by a compound sign ; but this is not always convenient. The compound signs used in the simple style are diphthongal in character, and of frequent occurrence.

SEC. 8. THE *Wa* SERIES. *Qu*, *Dw*, *Tw*, *Gu* AND *Thw*.

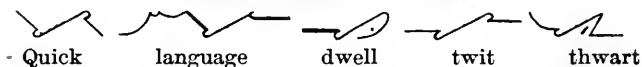
Of these *Qu*, *Dw* and *Tw*, are the most important and are provided with brief signs ; but they may be written with the alphabetic signs, which are also given below :

The full forms are generally employed in the simple style, the briefer forms given under them in the contracted style.

Rem.—The full forms are named *Ka-Wa*, *De-Wa*, &c., from the Alphabetic signs of which they are composed. The briefer signs are named *Qua*, *Dwa* and *Twa*.



EXAMPLES OF THE FULL FORMS.

SEC. 9. COMPOUNDS OF THE *El* AND *Ar* SERIES.

These signs form two series—an initial and a final series. Some of these signs are used both initially and finally, and are named *Pla*, *pra*, &c., when initial, *Pel*, *per*, &c., when final. Those that belong to both the initial and final series are the following :

Bra	bla	pra	pla	gra	gla	kra	kla
Ber	bel	per	pel	ger	gel	ker	kel
Dra	tra	fra	fla	shra	thra		
Der	ter	fer	fel	sher	ther		

Used Initially.

Broom	bloom	prim	plum	grim	glum
Crime	clime	dram	tramp	from	friend
Flame	flute	shred	thread	throng	thrill

Used Finally.








Pebble	pepper	beggar	buckle	fitful	pressure

SEC. 10. ADDITIONAL SIGNS.

The following signs also belong to the final series.

Del	tel	vel	ver	ther	nel	ner	Ingr

Examples.







Peddle bottle oval over other owner kennel

GENERAL PRINCIPLE.







The signs used initially are employed in all cases, those used finally only where they are more convenient.

Rem.—The appropriate use of these signs is important to the formation of a good style. The signs may be said to be convenient when they form good angles, and admit the use of the vocal signs where they are needed.

Examples.

Able table noble double rabble rebel

Eagle ogle bugle tackle fickle rascal

The compound signs are used in the following words :

NOTE.—Words having only initial compounds are not given here, since they all use the compound signs.

Opal, upper, cooper, copal, suffer, sober, bubble, pebble, sample, simple, temple, trample, tremble, member, mumble, number, limber, amber, timber, eager, ogre, meagre, meeker, local, vocal, focal, ducal, buckle, bugle, bigger, beaker.

Model, medal, muddle, metal, peddle, puddle, bottle, evil, awful, oval, over, sever, mover, rover, rougher, tougher, measure, treasure, leisure, pressure.

The alphabetic signs are used in these words :

Neighbor, saber, able, enable, unable, disable, rabble, sable, table, dabble, babble, bible, bauble, papal, paper, chapel, pauper, maker, raker, wriggle, boggle, draggle, toggle, tackle, wiggle, tattle, tatter, tutor, prattle, brittle, brutal, favor, savor, fever, never, lover, deliver, silver, leather, lather, rather, gather, bother, harbor.

SEC. 11. THE S-CIRCLE SERIES.

The sound of *s* unites with that of some other letters both initially and finally. In such cases it is represented by a

circle written on the right and upper side of the straight lines, and on the inside of the curves :

p	é	e	9	6	e	9 or	✓	
Sp	sk	st	sf	sm	sn	sl	sl	sw
l	l	l	2	3	e	2	2	2
spy	sky	stay	sphere	small	snow	sleet	slap	sway
b	6	—	2	2	6	9	9	
ps	ks (x)	ts	fs	ths	ns	ls	rs	

On the end of the heavy signs the circle is written for *z*, as also on the liquids, *Em*, *En*, *El* and *Ar*.

b	6	—	2	2	9	6	9	9	
Bz	gz	dz	vz	thz	mz	ngz	nz	lz	rz

SEC. 12. THE CIRCLE USED MEDIALY.







When the circle occurs between two straight signs it is written on the outside of the angle. Between a straight and a curved sign it is on the inside of the curves; and between two curves it is written on the inside of both; otherwise it is written as most convenient, as will be seen in the following illustration and examples.

Illustration.










The circle is used primarily in cases where it unites with the consonant without an intervening vowel. But its use is also extended to cases where an obscure vowel or small or short *u* occurs between the *s* and the letter to which it is attached.







Examples.














Guess ashes luscious wages scepter section

Examples.





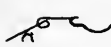

KEY.

- 1.—Breast, guest, desk, rest, crest, west, blest.
- 2.—Zest, nest, test, drest, trusty, chest.
- 3.—Success, succession, secession, procession, retrocession, posseses.

SEC. 13. THE CIRCLE BEFORE THE COMPOUNDS OF THE *El* AND *Ar* SERIES.

Between two straight letters the circle on the left or upper side implies the *r*; in other cases when the circle occurs between any sign, and the compound of the *El* or *Ar* Series, the hook appears.

Examples.

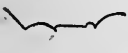











Excrete exclude express bespread restrain describe

b. — *Es* BEFORE COMPOUNDS OF THE *El* AND *Ar* SERIES.

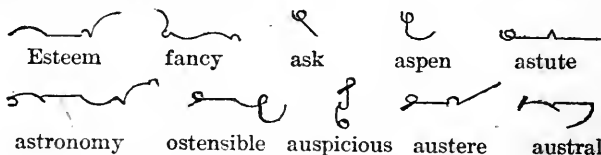
In the Simple Style of Takigrafy the Alphabet form of the *Es* is used before compounds of the *El* and *Ar* Series, wherever the circle is not convenient.

Examples.

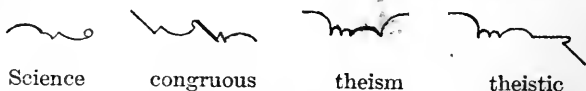






Extreme explore disclaim abstract fiscal

Rem. 1.—If a vowel precedes *s* in the beginning of a word, or follows it in the end, the long sign is used, except in a few cases where the vowel may be joined to the circle.



Rem. 2.—When two vowels or a diphthong precede *s* the long sign is used as in

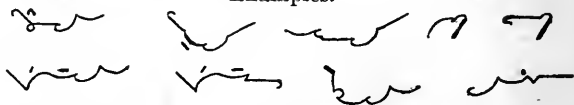


SEC. 14. THE TERMINATIONS *ion*, *ier*, *ure*, &c.

The terminations *ion*, *ier*, and *ure*, are generally written *yon*, *yer* and *yure*; so also *yu* is used for *u*-long in many cases. The words *brazier*, *glazier* and *measure*, *pleasure*, &c., are written *mezhr*, *plezhr*, &c.

For convenience sake, *oo* is written for *u*-long after *Ya*, and in some other cases where it is more convenient, as in the words *communion*, *community*, &c.

Examples.



KEY.

- 1.—Christian, clothier, natural, measure, treasure.
- 2.—Communion, community, opinion, unite.

Rem. 1.—A few word-signs and phrase-signs are used in the Simple Style, and obscure and unaccented vowels are omitted wherever they are not necessary to legibility. For these features and an elaboration of the principles briefly sketched in the preceding pages, the student is referred to the *Elements of Takigrafi* and the *Manual*, which should be studied by all persons who wish to use Takigrafi for correspondence or for business purposes of any kind.

Rem. 2.—Those desiring to pass through the Simple Style merely as an introduction to the Contracted Style will find it to their advantage to

reduce it pretty thoroughly to practice before taking up the contractions. The supposition that it is a loss of time to do so, is not supported by experience. A thorough mastery of the Simple Style, is the very best preparation to success in the Contracted Style.

Rem. 3.—The Simple Style may be written at the rate of 80 to 100 words a minute, and even more rapidly than this, and the student should not regard himself as having successfully reduced this style to practice until he can write at least 70 to 80 words a minute.

Rem. 4.—For reading lessons in the Simple Style, which are necessary to a full view of this style, see the *Takigrafer*, issued serially, at one dollar a year.

SEC. 15. SHORTENED FORMS USED IN THE SIMPLE STYLE.

In the practical use of the Simple Style obscure and unaccented vowels are generally omitted; also the dot vowels and the disjoined dashes, wherever they are not necessary to legibility. More than half of the vowels may be safely omitted by the proficient writer of this Style, and in some words of frequent occurrence all the vowels may be dropped.

Words in which the vowels are omitted :

Be,been	up	go	do	to,it	of	us,so	the	they
Am,may	an,on	are	we	were	where	you	he	here

The following may be used as word-signs in the Simple Style :

Which	will	as,is	who	all	how	of	the	have	in	ye
And	could	should	that	would	what	had	his,has			

Phrases formed by connecting the above :

Of the, in the, to the, of all, of this, of which, we had, he has, who has.

I have been, to do, that is, they have, this is, that was, it may be so, you and I.

You should be, what is that, what would you do, where is she, here she is.

Other shortened forms admissible in the Simple Style.

It is now,	I was,	use, use	of some,	the same,	at any time.
------------	--------	----------	----------	-----------	--------------

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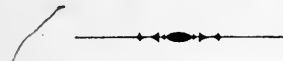
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~ ~ ~ ~ ~

CONTRACTED STYLE.



CHAPTER I.—WORD-SIGNS.

The abbreviations employed in the contracted style of Takigrafiy may be classed under the following divisions: 1st, Word-signs; 2d, General contractions; 3d, Prefixes and Affixes; 4th, Phrase-signs.

SEC. 16. CLASSES OF WORD-SIGNS.

Definition.—A word-sign is a Takigrafic word-form shortened by omitting some of the letters used in writing it fully.

Word-signs are formed by special and sometimes irregular modes of contraction, which apply only to the words specified, or to their derivatives.

The characters used for word-signs are,—*a*, Letters of the Takigrafic alphabet. *b*, Compound signs. *c*, Combined signs. *d*, Signs irregularly contracted. *e*, Contracts. *f*, Common abbreviations.

Class *b* consists of the secondary letters of the El, Ar, and Es-series of compounds. Class *c* contains a consonant and a vowel. Class *d* comprises word-signs which employ one or more of the final letters of the word. Class *e* contains two or more consonants. Class *f* contains common abbreviations such as A. B., P. M.

Note. Classes *a*, *b* and *c* are combined with Tables 2 and 3. Classes *d*, *e* and *f* correspond with Tables 4, 6 and 1.

Word-signs may be further classed as Primitives and Derivatives. A Primitive word-sign is the simplest form in which it occurs; a Derivative word-sign is any modification of such Primitive form. A table of Primitive word-signs is given below, with a few specimens of derivative signs.











































Note.—General principles of contraction enter, in some cases, into the formation of word-signs. These principles are explained in succeeding chapters.

Letters written half-length imply a *t* or *d* after them. Lengthened curves imply *dr* or *tr*—a double circle, *s-s* or *s-z*—a small final hook *n*. There are also, other forms of contraction which are explained in their proper place.

Rem. Words derived from those given in the table are written by adding prefixes or affixes which are explained in future chapters. A few examples are given.

TABLE OF WORD-SIGNS.

1.—COMMON ABBREVIATIONS.

	Mr.	 	A. B.		Jan.
	Mrs.	 —	A. D.		Feb.
	Miss.	 	A. M.		March
	Master	 —	M. D.		April
	Rev.	 —	Ph. D.		May
	Hon.	 	P. M.		June
	Prof.	 	P. S.		July
	Sec'y	— —	D. D.		Aug.
	Pres't	— 	D. C.		Sept.
	Gov.	 	M. C.		Oct.
	Capt.	 	B. C.		Nov.
	Exec'r	 	P. O.		Dec.

2.—VOCAL SIGNS.

o ye	- who	✓ high	u there
o if	/ all	✓ why	-or the
o in	- of	✓ employ	o as, is
u have	/ he	✓ { how, out without	o has, his

3.—SINGLE CONSONANT STEMS.

B.P.			D. T.
1 be, been	1 opportunity	-	dollar
1 by	1 principle-al	✓	idle, idea
1 object	1 { speak special	✓	head
1 above	1 suspect	✓	already
1 about	1 stipulate	✓	dear
1 habit	G.K. { give-n together	✓	{ dull deliver
1 { brother brief	✓ altogether	✓	take
1 subject	✓ glory	✓	taken
1 establish	✓ signify	✓	truth
1 business	✓ { begin begun	✓	tell, till
1 up, hope	✓ began	✓	still
1 happy	✓ kingdom	✓	strong
1 happen	✓ { account according	✓	dwell
1 opinion	✓ school	✓	between

V.F.

) very	7 thing, think	5 while
4 average	6 thank	8 last
3 evening	7 hath	2 least
9 several	^{M.N.N.G.} 7 may, more	7 hour, our
2 value	7 immediate	7 rule, our
) for, fact	✓ him, home	✓ reply
) from	7 important	^{W.X.H.} 7 we, with
9 satisfy	e { England English	7 you, your
8 first	7 any	9 United States
2 future	7 now	8 yesterday
^{T.H.} 7 them	7 new	7 heart
7 thy	^{L.R.} 7 Lord, will	^{Ch.J.} 7 general
3 either	9 alone	7 generation
9 southern	5 whole	7 { child which

4.—IRREGULAR SIGNS.

(advantage	7 was	7 almost
(wish	7 such	7 inherit
6 injustice	7 much	7 inward
7 pleasure	8 external	7 outward
7 sure	7 accomodate	7 conversation
7 short	7 each	7 and, hand
2 official	7 when	7 &c.
	7 always	

CONTRACTS.

B. P

}

behave

h

companion

}

benevolent

l

accompany

y

benignant

y

haphazard

L

bethink

y

applicable

b

bespeak

l

probable

y

inhabitant

b

perhaps

j

breakfast

h

practice

l

brilliant

h

prognosticate

l

{ public
publish

h

apprehend

b

passage

h

impregnable

b

passenger

h

implication

b

postage

f

plenipotentiary

l

popular

b

conspicuous

h

peculiar

j

superincumbent

b

pecuniary

l

superintendent

G. K.



govern



example



aggregate



congregate



gratitude



congratulate



gubernatorial



significant



signature



suggest



capable



culpable



because



become



became



character



collect



correct



expenditure



consequence

D. T.



difficult



doctor



deficient



denominate



downward



designate



discrepancy



discontinue



indignant



indiscriminate



derange



delinquent

5	contradict	2	form
2	contiguous	2	efficient
2	contemporaneous	2	sufficient
2	constitute	2	fourth
2	integrity	2	forward
2	intangible	2	afterward
2	instruct	2	infidel
2	intelligent	2	infatuate
2	strength	2	inoffensive
V.F	vegetable	2	frequent
2	vocabulary	Zh &c. 2	engineer
2	vengeance	2	usual
2	volume	2	thanksgiving
2	involve	2	ambiguous
2	overwhelm	2	magazine
2	figure	2	malignant

	manipulate		language
	monopoly		represent
	manufacture		re-public-ation-ish
	memorandum		repugnant
	number		regular
	neglect		respect
	nevertheless		remark
	New England		railroad
	knowledge		exterior
	newspaper		extraordinary
	nondescript		world
	notwithstanding		universe
	endeavor		uniform
	individual		unanimous
	intermediate		union
	length		household

h 1.

h r h m.

1. ✓ 1 m o c m.

2. h m h v d h h

3. 2 4 2 7 2 2 v 2

4. h m c. l. c. — 1882. m m c. r.,

5. 5 4 ✓ m c — — 7 1. r. c m

6. h — — — 7 1 2 m m

7. h — h e f d, m m c m

8. h — h — c m, e h

9. m c 1 7, m ✓ h — h

10. m c — m m m h — 2 m

11. h m m m h m h c ✓

12. m — v. h m c, m.

13. c 1 7, m ✓ h. c, d m

14. h d m ✓ v, — m h — m

15. m h — m c c ✓.

KEY TO READING LESSON 1.

Exercise on the Word-Signs.

1.—The way of the righteous is as a shining light.

2.—The day, the time, the path, the goal, the glory, the place, the praise. 3.—In the, on the, for the, to the, though the, through the, have the, all the.

4.—John Jones, A. B. A. D. 1882. Adam Smith, A. M. (5) in account with Samuel Sampson, D. D.; The Deputy Post Master General, at (6) Washington, D. C. Perhaps the principal object in our meeting together, (7) is to consider the subject in all its bearings. A knowledge of the (8) principles of language is of general utility. Notwithstanding the advantages of the (9) measure a large number of gentlemen were disposed to call it (10) in question. To him that hath shall be given, and from him (11) that hath not shall be taken even that which he (12) seemeth to have. They have taken advantage of your remarks.

13.—A large number of persons were present. Would you be wise, (14) five things observe with care, of whom you speak, to whom (15) you speak, and how, and when, and where.

 WRITING EXERCISE 1.

Write the following with the signs given in the table.

About above accomodate accompany according account
 advantage afterward aggregate all almost alone already
 also although altogether always and any anything appli-
 cable apprehend ambiguous are as average. Became
 become because began begin begun be been before
 benevolent benignant bespeak bethink between breakfast
 brief brilliant brother business by. Capable character child
 collect companion congratulate congregate consequent
 conspicuous constitute contiguous contemporaneous con-
 tradict conversation correct culpable. Dear deficient deliver
 denominate derange delinquent difficult discontinue dis-
 crepancy doctor designate dollar downward dull dwell.

Each efficient either employ endeavor England English
 engineer establish evening example expenditure explain ex-
 terior external extraordinary. Fact figure first for form forth
 forward frequent future from. General generation give

given glory govern gratitude gubernatorial. Habit hand hap-hazard happen happy has hath have he head heart high him his home household hope how. Idea idle if in immediate injustice important implication impregnable indignant indiscriminate individual infatuate infidel inhabitant inherit intermediate inoffensive instruct intangible integrity intelligent involve inward.

Just. Kingdom knowledge. Language last least length Lord. Magazine malignant manipulate manufacture may memorandum monopoly much more. Neglect never nevertheless new newspaper notwithstanding number nondescript now. Object official opinion opportunity or our out outward overwhelm. Passage passenger postage popular peculiar pecuniary perhaps practice probable prognosticate pleasure principal principle public publish. Regular remark reply represent republic republication republish repugnant respect rule. Satisfy secretary school several short signify significant signature speak 'special stipulate still strength subject such sufficient suggest southern superincumbent superintendent sure suspect.

Take taken tell till thank thanksgiving thing think them the there thy together truth. Unanimous uniform union universe usual. Value vegetable vengeance very vocabulary volume. When which while who whole why will wish with without world. Ye yesterday you your.

A. B. A. D. A. M. B. C. Capt. D. C. D. D. Exec'r Gov. Hon. M. C. M. D. Ph. D. Master Miss Mr. Mrs. P. M. P. O. P. S. Pres. Prof. Sec. Jan. Feb. March April May June July August Sept. Oct. Nov. Dec.


Write these derivatives with word-signs with added letters.

Advantages objects principles manufactures republics engineers. Accountable remarkable having employing replying dwelling engineering. Objected represented respected. Hopeful wilful truthful. Forever whoever however whenever. Immediately generally hourly surely shortly officially. Former collector satisfactory manufactory manufacturer childish glorify. Idleness newness individuality.

CHAPTER II.—EXTENDED USE OF THE *El* AND *Ar* HOOK-SIGNS AND OTHER COMPOUNDS.

SEC. 17. ADDITIONAL SIGNS.

1.—In addition to the signs of the *El*- and *Ar*-Series, used in the Simple Style, and explained in Chapter I, we have the following large hook signs.



















Zhel shel mel ingl wel whel yel hel quel

2.—The signs *Qua*, *Dwa* and *Twa* have small hooks, as previously given. See page 21.

The sign *Qua* is shaded to imply *r*; and, with the enlarged hook, it is shaded to imply *rl*, as in the examples below.

3.—The series of the *r*-hook signs may be completed by using the hook on *Em* for *mr*, the tick being used for *hm*.

Examples.

					
Quail	dwindle	twaddle	murmur	farmer	
					
Shelf	ambrosial	multiply	knowingly	wealth	whelm
					
Yellow	help	quality	equality	acquire	querl







Rem. 1.—Observe, that *Querl* is reversed when it is preceded by *E*-long.

Rem. 2.—These signs *Qua* *Dwa* and *Twa* excepted, are not strictly fonetic in their use. They admit a vowel between the letters represented by the compound sign. They do not, however, allow the introduction of long unaccented vowels. It would not do to use these signs in such words as *shoal*, *shawl*, *wheel*, *weal*, *Yale*, &c. though *acquire* forms an exception to the general rule.

4.—Hooked Signs for *zl* and *sl*.

Zl and *sl* are generally written with the circle on *l*, but there are a few cases in which hooked signs may be used with advantage.











Examples.

 *Zl*  *sl*  *dazzle*  *nozzle*  *Russell*  *tassel*







Rem.—These are new signs in Takigrafi, being introduced into the Hand Book for the first time. As they are not indispensable, the circle can be used in their place, by such writers as prefer to do so.

SEC. 18. LARGE INITIAL HOOKS ON THE STRAIGHT SIGNS.

Some writers enlarge the hook of the *r*-series of compounds on the straight stems to imply *l*, and the *l*-hook to imply *r*, forming the following additional signs.

 *Bler*  *pler*  *gler*  *cler*  *brel*  *prel*  *grel*  *crel*  *drel*  *trel*

Examples.







 *prelacy*  *collateral*  *inaugural*  *clergy*  *bugler*  *templar*

Rem.—These signs are not considered as either necessary or important, still they furnish convenient outlines for some words, and do not conflict with any other signs.

SEC. 19. LARGE INITIAL HOOK ON *Ve* AND *Ef*.

A large initial hook is used on *Ve* and *Ef*, to indicate the syllables *pre* and *pro*, as in *prefix*, *provoke*.

Examples.








 *Previous*  *prefer*  *profess*  *profit*  *provide*  *revise*

For other words in which this hook is used see writing exercise 2.

SEC. 20. *Zhe* AND *Zher* USED FOR *Ja* AND *Jer*.

Zhe and *Ish* are used for *Ja* and *Cha* in some cases, and more especially for *nj*. *Zher*, and *Sher*, are in like manner used for *jr*, and *chr*, and *Zhel* for *jl*.

Examples.



3       

Agile angel danger teacher fragile French bachelor

Rem.—These signs are employed only for convenience and brevity, and in cases where they are not convenient, the full forms shud be used in their place.

SEC. 21. MISCELLANEOUS COMPOUNDS, *Emp*, *El-r*, *Rel*,
Arch, *Arj*.







1.—Both *Em* and *Ma*, are shaded to imply *p*, as in .

limp pump trump stump tramp stamp

2.—Both *El* and *La* are shaded to imply *r*, *iar* and *ier*, *Ra* is shaded to imply *l*, and *Ar* to imply *ch* and *j*.

Examples.

7      

Miller familiar relative barrel torch charge

Rem.—*Ar* is shaded near the end only to imply *ch*, as will be seen in the examples: but is shaded throughout for *rj*.

SEC. 22. USE OF THE COMPOUND SIGNS.

The signs of the *El*, *Ar* and *Es* series of compounds are purely diphthongal,—that is they are uttered with one impulse of the voice, in such words as *play*, *pray* and *spy*. In these cases the compound sign is always used for *pl*, *pr* and *sp*.

Bl in the word *noble*, and *nel* in the word *kennel*, are less closely united than *bl*, in the word *blow*, and are examples of a secondary use of the compound sign, as is also the *shs* in *luscious*, *ys* in *righteous*, &c.

The letters *rj* in *charge*, *rch* in *church*, *mp* in *pump*, *lr* in *millar*, and *rl* in *barrel*, &c., are also united in sound, and are written by the use of the compound signs previously explained.

Where a vowel occurs between the two letters indicated by the compound sign, we have a second step of departure from the purely diphthongal use of the signs, and this divergence is increased by every increase of the openness or length of the vowel inserted. It is a greater departure from the correct principles of writing to use a compound sign where a long vowel intervenes, like *a* or *o*, than with a short vowel, like *e*-short or *i*-short. Only short and obscure vowels are generally allowed to be introduced between the compounds of the *l* and *r* series.

We have then these principles of joining :

GENERAL PRINCIPLES.

1.—The signs of the *L* and *R* series of compounds are used ;
a — Where purely fonetic or diphthongal. *b* — With the first and slightest departure from their fonetic use. *c* — In exceptional cases only, where the letters of the compound are separated by a clearly pronounced vowel. *d* — Still more exceptional, where the intervening vowel is either long or accented.

Rem.—A fifth case may be noted in the old Fonografy, where two vowels or a diphthong are inserted between the parts of a compound sign. This is never allowed in Takigrafy.

These principles will be better understood from the following applications :

2. According to these principles the *kla* may be used in *culture*, *collect*, *college*, but not in *keel*, *cole*, *chyle*. The *kra* may be used in *corner*, *kernel* ; but not in *core*, *cure* ; and *Tel* may be used in *tell*, *till*, more appropriately than in *tale*, *tile*.

3.—The use of the compound in *call*, *dear* and *sure*, tho tolerated, is contrary to these rules, as is the use of the circle in the words *case*, *seen*, *south*, *use*, *house*, *theze*, *uze*, *haz*. Such exceptions are admitted, only in case of words of frequent occurrence.







4.—It must not be inferred that the compound is to be always used wherever it is theoretically allowable. It is allowable in the words *current*, *curage*, &c., but the full form is more convenient.

SEC. 23. THE TICK USED FOR *Ha*, *Wha* AND FINAL *y*.

1.—The stem of the *Ha* and *Wha* is omitted before *De*, *Ve*, *Ef*, *Ith*, *The*, *Ma*, *Em* and *El*, and the tick used for these letters.

2.—When *h* precedes the *Mer*, it may be written by thickening the hook.

Examples.

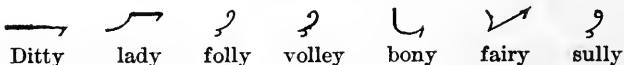
					
Whole	while	head	heavy	half	hath



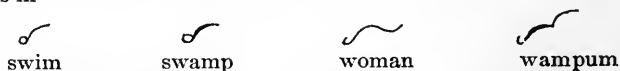
Him homely hemp humor humorously whim whimsical

3.—In the Contracted Style, when written at all, final *y* is written by the tick or the full vowel ; the hook being reserved for the *en-* and *in-* hooks. When medial, the short *i*, and short vowels generally, are omitted.

Examples.



4.—The stem of the *Wa* may be omitted before *Ma* and *Emp*, as in



Rem.—These outlines can be easily made with a little practice ; though if any one finds them difficult, the full forms can be used instead.



WRITING EXERCISE 2.

The large hooks are used on *Ma, En, Ing, Wa, Ya, Ha*.
 ZHEL, SHEL, MEL.—Ambrosial official shall shell shelf shelve
 multifarious multiform multilateral multiple multiply
 multiplicity multiplication mellifluous melancholy.

Rem.—The hook is not used in *multitude* and its derivatives, nor in the words *malefactor, military, &c.*

INGLY.—Alarmingly amazingly approvingly carressingly
 charmingly doubtingly jeeringly jestingly knowingly laugh-
 ingly swimmingly kingly strongly.

WEL, YEL, HEL.—Welcome welfare well-known well-
 spring well-wisher will-worship well will wealth whelm.
 Yellow yelp yell yellowish help helpful helpless hell-hound.

QWA, DWA, TWA.—Quick quarry quoin quarto queer
 equip equipoise equity quire quiet quietude twang twain
 tweak tweed twelve twig dwindle.

QUEL, EQUEL, QUER.—Qualify qualitative qualificative equal
 equally quality equality equalness unequal unequally unqual-
 ifiedly inequality. Querulous require inquire acquire querl.

ZEL, SEL.—Dazzle hustle tussle tassel Russell nozzle drizzle.

Use the circle in *muscle, wrestle, vassal*, and the *Ze, -El*, in
puzzle, fizzle, guzzle, grizzle, frizzle, &c.

BLER, PLER, GLER, CLER.—Blur pillar feeblor cobbler
 tippler color clerk clergy clergyman poplar scholar
 templar tumbler gambler mumbler grumbler humbler
 nobler troubler scribbler quibbler.

Not used where a vowel follows the *r*, as in *gallery, pillory*.

BREL, PREL, GREL, DREL, TREL.—April pearl drill drill-
 ing trilling neutral central sprawl scrawl. Prelacy pre-
 liminary quadrille liberal illiberal corporal inaugural
 electoral collateral collaterally impearled temporal tem-
 porally liberally illiberally terrestrial industrial-ly-ism.
 —Not used in *girl curl* nor in *droll trail trial* etc.

The large initial hook on *Ve* and *Ef*.

Prefigure prefix prevail prevent. Profane profuse proverb
 province provoke profound prefer preferable previous previ-
 ously prewise profess professor professedly profusely pro-
 fuseness proverbial provide provokingly.

JER, CHER, JEL, CHEL.—Teacher preacher journey journal
Agile angel angelic bachelor flagellate fragile vigil.

EMP.—Bump pump camp damp tamp samp thump lamp
lump limp romp wampum hemp jump champ stamp en-
stamp tramp encamp vamp.

ER, IAR, URE.—Miller taller tailor collar cooler familiar
failure frailer sailor snarler parlor similar smaller.

REL.—Relish relax religious barrel apparel coral moral
oral quarrel squirrel pearl furl unfurl curl girl gnarl marl.
Not used in aerial real reel royal roll rule rail early &c.

ARCH, ARGE.—Arch march scorch torch porch birch
church smirch search charge barge large marriage courage
courageous encourage discourage merge dirge gorge scourge.

The tick for HA and WHA:—Whole wholesome while whelm
heavy halve hoof heath heather hath him hymn home
whim whimsical hemp humor humorously.

The tick for *i* short: Ditty oddity dirty lady booty ferry
fairy very bony money downy shiny.

WRITING EXERCISE 3.

Use the signs of the *L* and *R*-series in the final syllables :

Bubble pebble pepper people blubber probable proper
buckle bigger beggar bugle beaker breaker broker bleaker
picker pucker progress bottle peddle poodle puddle petal
prodigal putter baffle bevel Bristol brutal bushel.

Cable copal couple grapple scribble scruple goiter cockle
crackle cuttle cuttler gravel graver clever gather gainer
gunner kennel grapnel.

Double trouble trooper toggle trickle debter tetter total
treadle straddle travel drummer tunnel tenor treacherous
evil awful oval.

Fable affable feeble vocal vicar vapor voucher fickle fisher
frivelous shovel shuffle civil civility sober supple social other
thermal farmer.

Maker meeker miracle medal metal mirthful moover
muffler knocker novel novelty rebel revel rioter level
limner rudder rumor hovel harper harsher wrecker weevil.

The full forms are preferred in the following words

Enable unable dabble dapple taper trapper draper dormer
pummel guitar frizzle vail avail veal vial vile avowal fail
feel fool foal file foil fowl favor shawl shoal shield essen-
tial labor liver lively neighbor.

The following words may be written either in full or with
the compound signs.

Able bable babble pauper Bible Papal blabber paper pauper
pickle bladder batter beadle beetle brittle paddle prattle
bother botcher.

Cattle clatter cobble dribble dinner draper table tickle titter
tatter toddle tottle tittle dimmer trimmer dreamer streamer
tumor hammer hobble.

Frippery flipper shrubbery enamor rumor lamer shimmer
swimmer mocker nickle wiggle wriggle.

The signs of the *l*- and *r*-series in initial syllables embracing
a vowel :

Calomel calamity calcareous calumny collector college
coliseum collateral colporter colloquial columbiad. Marvel
marble mercenary marshal mortal mercy murmur.

Valet valid value valve volatile vulgar. Carnal kernel
corner corporal cartridge fervor perjurer purple.

Call dear full care till until sure surely ensure philosophy
philology pilgrim Delaware telegram telescope pulverize
pell-mell pilfer belfry bell bill curdle girdle deluge Delhi
delible tolerable tolerate valor fulfil devolve revolve.

Use the full forms in the first syllable :

Carbonate caravan carbuncle carcass cardinal carnage
coral carp carriage cornice corona coroner corrosive. Delineate
delirum delude delusive delve.

Fardel farthing farinaceous ferocious fertile ferriage
ferule fare-well forbear forage foreknowledge forestall fur-
nace furbish hyperbola palpable parallel perish purpose
purchase purify colossus valley volley volume voluble.

CHAPTER III.—THE USE OF THE CIRCLE.

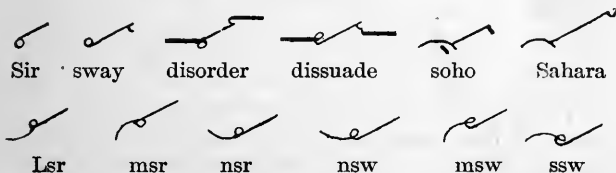
SEC. 24. THE CIRCLE BEFORE *Ra*, *Wa* AND *Ha*.

1.—In the commencement of a word the circle is written on the under side of the *Ra* for *sr*, and on the upper side for *sw*; but in the midst of a word, the hook of the *Wa* must appear, and the *sr* may have the circle on either side.

2.—The circle may be written on the backside of the curve in such combinations as *Em-s-Wa*, *Es-s-Wa*, &c.

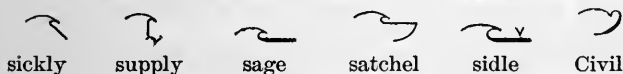
3.—In such words as *Soho*, *Sahara*, the long sign is more convenient for *s* than the circle, though the circle can be used in the hook if preferred.

Examples.

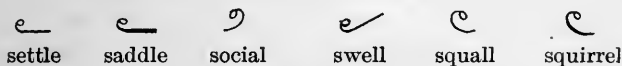


SEC. 25. *S* BEFORE COMPOUNDS OF THE *El* SERIES AND *Ja* AND *Cha*.

1.—Initial *S* followed by a compound of the *El* series, *Ja* or *Cha*, is best written by the long sign in most cases, as in



2.—The circle can be written in the large hooks, as in



3.—Preceded by another consonant the circle is used whenever convenient, and a connecting stroke may be used in a few cases.

Examples.

Exclaim	exchange	exaggerate	possible	misjudge	mischief
Postal	Bristol	briskly	Paschal	passage	beseech
Fiscal	physical	misplace	discipline	disclose	displace

Rem.—When *Pla* follows *Ex*, as in *explain*, the circle is omitted.

SEC. 26. THE CIRCLE BEFORE COMPOUNDS OF THE *Ar* SERIES.

1.—The circle is used on the left and upper side of the straight stems implying the hook of the *Ar* series.

s-br	s-pr	s-gr	skr	s-dr	str	s-shr, s-chr
Spring	supper	sober	screw	stream	sadder	sucker

2.—Used medially, the hook is inferred between two straight signs in the same direction. In other cases the hook appears.

Examples.

Prosper	distress	express	describe	restrain	unstrung

3.—The following cases should be observed.

Bskr	bsk	bstr	bst	kstr	kst

As the use of the circle on the inside of the angle is less convenient, the *r* is frequently omitted in cases like the above. In some cases the long sign is used instead of the circle.

Examples.



Subscribe



obstruct



offspring



extreme

or



Subscribe



obstruct



mainspring



offspring



unscrew

SEC. 27. THE CIRCLE USED FOR Z.

1.—The circle is used for the sound of *z*, with nearly the same freedom as for *s*; and the long sign is used for *z* when preceded by a vowel in the commencement of a word, or followed by a vowel in the ending of a word, the same as with *s*.

Examples.



Deserve



desert



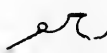
reason



reserve



resolve



resolution



Zeal



zone



risen



business



praise



prize

2.—The circle is used for *z*, attached to vocal signs in some cases.

SEC. 28. THE VOCALIZATION OF WORDS CONTAINING THE CIRCLE, &c.

The matter of vocalizing stems which contain a circle, and of indicating the use of vocals between the parts of a compound of the *l* or *r* series will be understood from the following examples. The vocals are generally omitted in such cases.



Sake



sad



sober






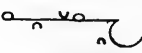
call



tell






















till

			
Submissive	unsuccessful	unsatisfying	statistician

SEC. 29. THE CIRCLE USED ON THE VOCAL SIGNS.






The circle may be used after a vocal sign both initially and finally.

Examples.

							
Acid	astonish	asp	ask	assume	assail	assign	associate
							
Pursue	phraisee	loose	nice	voice	spruce		
							
Joys	annoys	lose	size	views			







SEC. 30. THE DOUBLE SIZED CIRCLE.

1.—The circle is made twice its usual size to represent *s-s* or *s-z* with any intervening vocal : the double circle is generally used to represent *ses*, *sis*, *sus* and *sez*, as in the words.

				
Suspend	necessity	senses	analysis	accessible

2.—The double circle may be used in such words as *analysis*, and generally where practical ; but the single circle followed by the long sign *Es* is frequently preferred.

Examples

					
Society	Cesarea	thesis	theses	process	recess

SEC. 31 THE CIRCLE AND LONG SIGN.

In determinining whether the circle should be used or not, the student should keep in mind general principles which apply to a certain extent throughout the entire system. See Sec. 22.

The circle admits of more liberty than the compounds of the *L* and *R* series, and is used with long vowels in some cases ; but attention to the following specifications will increase the legibility of the writing.

1. — Words containing but two consonant letters, one of which is *s*, follow for the most part, the principles of the Simple Style ; that is, they use the circle when no vowel intervenes between the *s* and the stem letter as in *spy*, *hopes*, or where only a short vowel intervenes, as in *does*, *said*, *sup*.

Where only three or four words are to be represented by the consonant stem and this attached circle, there will be no difficulty in making the outline sufficiently legible for reporting purposes, but the number of words in these groups is in some cases ten, twelve, twenty, and even thirty or forty words. The groups containing the most words, are *p-s*, *k-s*, *m-s*, *l-s*, *r-s*, *s-p*, *s-k*, *s-n*, *s-l*, &c.

2. We have, for instance, a group of forty words containing *l-s*. All of these words are perfectly definite as written in the simple style, but briefer forms are desired in reporting, especially for the more frequently recurring words. The reporter can, however, make no greater mistake than to write all the words in such groups with one outline, trusting to the context for the meaning of a sign that may be read in more than twenty ways. In Takigrafy it is better

a—To write all proper names and all words of infrequent occurrence as in the Simple Style.

b—To use initial vowels where they occur.

c—To use the circle on the final vowel where it is convenient.

The words that remain will not generally be so numerous as to impair the legibility.

The preceding cut gives the best outlines for the words of several groups. Where an outline is used for more than one word, the additional word or words, as given in the following key, are enclosed in parentheses.

KEY.

(1.)—Apes opes pass (ups puss) pace (pussy poesy) pause (paws pose posy) oppose (compose) peace (piece peas) pays pies pious poise.

(2.)—Sap (sup) sip sop soup soap spy spew Esop Ossipee asp ekes aches,

(3.)—Oaks ox ax case chaos kiss cause accuse keys cooes cows.

(4.)—Sake (sick suck) seek soak sock ask some (sum psalm) seem (seam) same assume mess (miss muss ems) mass moose.

(5.)—Moss mace (mussy mossy) maze (mazy maize) mice mouse aims amass (amaze) alms amuse emus.

(6.)—For the sake of, you seem, the same, we seem, (with some), we assume, we oppose, keys of knowledge, kiss of peace.

Rem. 1.—Many words containing *st*, are written with the halved *s* as taught in chapter VI, instead of the circle on the *T*.

Rem. 2.—The words *seem*, *same*, *sake*, and some others, lose the vocal sign in phrases. The word *same* is almost always preceded by *the*, and the phrase-sign *the-same* is always used. So in the frequent phrases *I seem*, *you seem*, *they seem*, *it seems*, &c., the vowel is not written.

4.—Words containing *s* and a compound of the *l* or *r* series, are more easily legible than those containing single stems: but even here the circle cannot be used without some restriction. Every added stroke renders the outline more definite, until, in words of two, three or more syllables, the circle can be used with any vowel, except in special cases where two words are liable to conflict: yet the following rule must be observed even in long words.

RULE.

The long sign is written

(1.)—Where *s* is preceded by a vowel in the beginning, or followed by a vowel in the end of a word.

(2.)—Where *s* is preceded by two vowels or a diphthong.

The exceptions are, (a) where the circle is written in the vocal; (b) in terminations like *vous* in *contiguous* &c. (c) Special contractions.

4 2 3.

2. ከ 1 ፣ ለ ምን ምልክት ሲገኝ
 ለፊ - ለፊ. ምን ምልክት ሲገኝ.
 3. ከ 2 ፣ ለ ምን ምልክት ሲገኝ.
 4. ከ 3 ፣ ለ ምን ምልክት ሲገኝ.

[illegible]

WRITING EXERCISE 4.

Use the circle in the following words :

Bass buss boss ebbs abbs abbies abyss blows bless bliss apes
opes apiece pass pays puss pus plays please press sup sap spy
spew sups saps eggs guess goes glass grass gloas gross agrees
case aches ekes sick suck sack class close cress cross.

Adds odds odes does days aids dress odors its 'tis (it is)
eats oats utters tress trace eaves views save salve fuss
office frees flows offers ashes shoes shows ushers assures.

With the initial circle :— cease seize says siss cess season.

With the final circle :—sows asses assess eases oasis sees.

Isis this these oaths others mess mass muss miss ems
aims amiss amass alms sum some owns knows nose no's
inns sons suns seems assigns sing.

Ails alas awls eels ells ills isles eyeless allows allays oils owls
less lass else sell silly sully sally airs ears errs oars race rays
ways arise yes use hic has hiss house whose ages edges etches
chase chess choose chose.

Specify supper submissive succeed success satisfy sudden
situate Saturday seethe sink sunk sank seldom selling
recess decency.

Use the circle but not the signs of the *L* and *R* series :

Bourse apples palace pales peals pierce pöles polls pills pulls
pulse purse applies appeals piles pules ghouls cares coals
course cures curs dares dears doles doors doers tools tires
attires tears tares fires furs fierce fools force furies varies
shares shores shears theirs authors feathers fathers.

Use the circle on the vowel in the following words :

Buys boys boughs bows (ou) bows (o) blues peace piece peas
pies pews poise plies pries prize spice spies spruce sip sop soap
soup geese goose guise grease keys cooes cries skies sake
seek soak sock.

Dies dice dries dewes dues eyes toys tries trice thrice sties
trace trays strays trées strews decays destroys vice vies flies
fries flees fleas flues sighs size thighs nice mice mouse moose
seem same Seine assume muse assail seal lice lies loose lose

loss laws lease lees rose rows rice hoes hose hies hues hews
choice juice.

Use the long sign and omit the medial vowel :

Baize bays obeys base abase abuse busy boozy blaze brays
bruise brews pace place space pose oppose prose suppose pause
paws posy prosy pussy applause supplies.

Gaze graze glaze gauze glassy glossy greasy clause close (z)
close(s) cruise crews accrues screws.

Dace dose daisy dizzy dressy drowsy vase phase phrase flays
flaws blues suffice suffuse sues those thus.

Mace maize maze muse amuse mussy massy mossy knees
neice noisy sawn soon sown seeing saying sawing sewing
sueing woos neighs sail soul lace lays lazy wise woes rouse
arouse areas racy houris hazy.

Use the long sign and the vocal :

Bias pious spouse spicy plows grows grouse kiss echoes
choice scows dose dross drossy straws souse sows sighing
soil louse Alice Elsie Elias Lacy Luce Lucy Lewis Lois
Eliza Royce ruse Jews juicy hussy Hosea.

WRITING EXERCISE 5.

Use the circle in these words :

Observe reserve deserve subserve dissolve resolve reason
baptism Methodism barbarism supercede gospel expel vas-
cular.

Use the circle followed by *Ze* or *Es* :

Sassafras hypothesis thesis theses Cæsar society access
success recess decease races Cicero scissors season season-
able seasoning voices noises vices choices spices poises
pieces creases processes.

Use the long *Ze* or *Es* followed by the circle :

Apotheosis repose imposes disposes encloses supposes
faces bases paces spaces places abases gazes grazes kisses
freezes suffices replaces.

Use the circle on the *R* hook side of the straight sign :

Spring sprung sprang superfluous suppress supreme succor
scream describe disagree express strive streak stratify

strategy sadder sodder restrain prosper prosperous desideratum excrescence execrable.

Use the long *Es* followed by a sign of the *l* or *r* series:

Supple supply sepulcher cycle sickle sickly suckle vesicle physical.

Use the circle but not the hook : suffer sulphur silver sliver slaver sever severe southern sapphire.

Use the double circle :

Necessity necessary ancestor suspend suspicious sustain sustenance senses essences excrescences glimpses resuscitate progresses retraces presses represses analysis analyses Cisalpine disgraces synthesis syntheses successive accessible.

Use the long sign for *Ze* and *Es* :

Zeal zealot zephyr zany zero zinc zone Zion zenith zoology theism deism risen rosin rising arising arisen emblazon praising pleasing supposing disposing displeasing enclosing disclosing exposing revising refusing.

As some tall cliff that lifts its awful form,
 Swells from the vale, and midway leaves the storm,
 Tho' round its breast the rolling clouds are spread,
 Eternal sunshine settles on its head.

Full many a gem of purest ray serene,
 The dark unfathom'd caves of ocean bear,
 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.

Days, years, months and ages, shall circle away,
 And still the vast waters above thee shall roll ;
 Earth loses thy pattern forever and aye,
 O sailor boy ! sailor boy ! peace to thy soul.

CHAPTER IV. THE -*St* AND *Str*-LOOPS.

SEC. 32. THE *St* LOOP.

St may be written in some cases by a loop, which may be both initial and final. It is written on the circle side of the straight stems, and on the inside of the curves. Used initially on the *R*-hook side of the straight stems, it implies the *r* of the *R*-hook series, the hook being omitted; but it cannot be used on the signs of the *l* hook series. Used finally it is on the right and upper side of the straight stems, and can be used on all the signs, both the simple and compound; as in

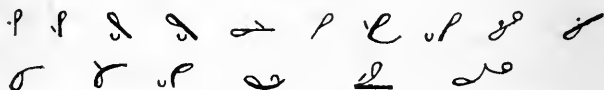
1. The Initial Loop.



KEY.

- 1.—*St*-b, *st*-p, *st*-g, *st*-k, *st*-gr, *st*-kr, *st*-dr, *st*-tr, *st*-r, *st*-r, *st*-rl.
- 2.—*Str*j, *st*rch, *st*v, *st*f, *st*zh, *st*sh, *st*z, *st*s, *st*-the, *st*-ith,
st-tha, *st*-tha.
- 3.—*St*-ma, *st*-mp, *st*-em, *st*-emp, *st*-n, *st*-ng, *st*-la, *st*-el, *st*-l-r.

Examples.

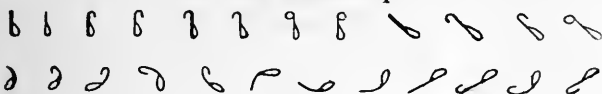


KEY.

- 1—*Step*, *stub*, *stag*, *stagger*, *stutter*, *stir*, *sturgeon*, *starch*,
stairs, *sterile*.
- 2—*Stem*, *stump*, *stamp*, *sting*, *stolid*, *stillness*

Rem.—The initial loop is not convenient on the *r*-hook side of *Be* and *Pe*, nor on the upper side of the *De* and *Te*, but there is no theoretical objection to using them in these cases, if any one wishes to do so.

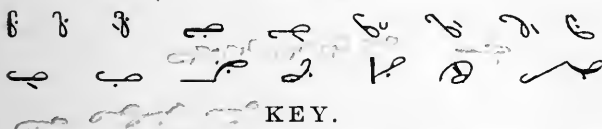
2. The Final Loop.



KEY.

- 1.—Bst, pst, blst, plst, brst, prst, sprst, spst, gst, crst, clst, serst.
- 2.—Vst, frst, flst, thrst, qust, mst, nst, lst, rst, wst, yst, hst.

Examples.



KEY.

- 1.—Blest, prest, suppressed, drest, trust, classed, crust, thrust, quest.
- 2.—Just, chest, tempest, fullest, behest, molest, wingest.

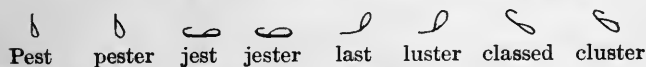
SEC. 33. THE USE OF THE LOOP.

1.—It will be observed that the loop represents the sound *st*, written *Ste*: hence its use is not fonetically necessary, being a mere abbreviation, used for convenience and for greater brevity. It should be used only where convenience and brevity require it. Theoretically, it may be used on all simple letters; but the loop is inconvenient on *De* and *Te*, *Bra* and *Pra*, and not very easily made on *En*, *Ing*, and some others. Where the use of the loop is inconvenient *Ste* should be used instead.

Rem.—The initial loop is never used on the straight signs of the *Et* series of compounds, nor on the signs *Wa*, *Ya*, *Ha*, *Ja* and *Cha*. It cannot be used initially on any curve commencing with a hook.

SEC. 34. THE *Str* LOOP.

- 1.—The *st* loop is enlarged to imply the addition of *r*, as



Pest pester jest jester last luster classed cluster

Rem. 1.—The small loop is one-third the length of the letter; and the large loop two-thirds its length.

Rem. 2.—The *str* loop is not used initially as a general contraction.

Rem. 3.—Observe that the *str* loop is used to indicate the addition of *r* after an *st* loop, not to indicate the use of *str* in all cases; and the following principles should be carefully studied.

2. Where *s* follows the loops it may be written on the opposite side of the stem, as in the examples below; but where three *s*'s occur, the long sign is used for one of them.

Examples.



Casts



casters



forests



recesses



processes



successes

3. The *str* loop may be used on the *Be*, and be followed by *Ka* in *obstruct* and some other words.

SEC. 35. CIRCLES AND LOOPS.

1.—The use of the circles and loops are governed by similar principles; we write:



Pass passes past pastor muss must muster frost fullest

a—The circle is not used in *pace*, nor the loop in *post*, *poster*, *cloister*, &c., where a long vowel or diphthong precedes the *s*.

b—Where a vowel follows *st* or *str*, as in the words *testy*, *pastry*, the loops cannot be used.

Rem. 1.—The shortened and lengthened *Es* is used for *st* and *str* in some cases where the loops cannot be used.



4.

65.

h e a, u s d m,

u e d r s m u y 2.

h e d r s m,

v u d r s m,

h e d r s m!

h e d r s m!

h e d r s m!

h e d r s m?

h e d r s m?

h e d r s m?

h e d r s m;

h e d r s m,

h e d r s m!

h e d r s m

h e d r s m, h e d r s m.

WRITING EXERCISE 6.

Use the *Ste*-loop in the following words :

Stub stubbed stab stabbing stabber step stepping stepping-stone step-child stipulate stipendiary stag stagnate stagger staggering stigma stuck stucco stock stock-jobber stockade stocking stutter.

Stem steam steaming steamer steam-pipe steam-car steamship steam-vessel steam-packet steam-power steamers stamp enstamp stamp-act stamping stamp-collector stomach stomach-pump stimulate stimulus.

Star starry starboard starch starched stark starlight starling starter startle stereoscope stereopticon stereoscopic stereoscopist stereotype stereotyper sterile sterility sterling stir stirring steer steering steersman steerage store store-house stores storage.

Use the *Est*-loop in the following words :

Taxed (taxt) text waxed (waxt) vexed next mixed fixed hop'st weep'st wing'st winced bounced renounced lanced fenced (fenst). Worst forced enforced endorsed reversed discoursed burst. Best bust blest guest guessed gust dust test jest just. Pressed breast crest dressed trust thrust wishest wisest. Vest west rest zest hast ripest fullest coolest molest suppressed encrust distrust. Recast repast embarrassed embossed addressed entrust redressed. Interest manifest alterest expressed compressed depressed repressed ante-past. Most last lost least uppermost utmost rest erst cursed forest.

THE *Ster* LOOP.

Pester fester faster vaster lustre duster pastor castor jester muster bluster cluster shyster songster fluster rhymster teamster sinister Chester Rochester Dorchester Manchester Minster monster impostor Lancaster plaster forester chorister.

The circle after a loop, &c.:

Pests pesters casts castors dusters festers clusters songsters monsters punsters teamsters choristers. Infests molests recasts repasts jests jesters suggests.

GROUPS OF WORDS ON SINGLE STEMS.

Use the loop in these words :

Best bust boast.

Pest past hopest apest
suppest.

Guest gust cased.

Dust test taste.

Vest vast fast breast.

Braced prest blest placed.

Graced crest crust crossed.

Traced trust dressed.

Frost thrust just jest chest.

Fester cluster bluster.

But not in these :

Beast boost based abased
biased abused bestow beset,Pieced paced opposite appo-
site opposed spaced supposed.

Ghost goest kissed coast.

Dosed dowsed testy tasty
teased toast.

Fist feast foist faced voiced.

Bruised prized blessed placid
pellucid.

Greased creased cruised.

Driest truest drawest.

Freest throwest spiced
cloister blister.

Amidst the storm they sang,
And the stars heard, and the sea,
And the sounding aisles of the dim woods rang
To the anthem of the free.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke,
How jocund did they drive their team afield.
How bowed the woods beneath their sturdy stroke.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust?
Or Flattery soothe the dull, cold ear of Death?

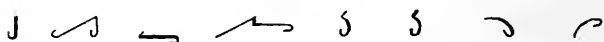
O stay ! the maiden said, and rest
Thy weary head upon this breast ;
A tear stood in his bright blue eye,
But still he answered with a sigh,
Excelsior !

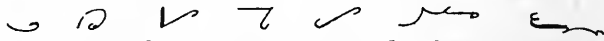
CHAPTER V. —THE USE OF THE FINAL HOOKS.

SEC. 36. THE N-HOOK.

1.—A small final hook is used on the end of the large letters for *n*. This Hook is made on the left and under side of the straight signs, and on the inside of the curves.

Examples.



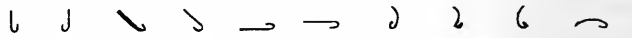
 Ebony weapon hidden rotten heaven often then men


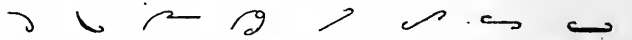
 Non melon burn turn one luncheon agency

2.—The *a*-hook of the Simple Style may be written for *an*, and the *i*-hook for *in*:

Rem.—The *n* and *in*-hooks are the same. The *an*-hook is written on the right and upper side of the straight stems. On the curves, no distinction in the hook is practicable except with the *Ve*, *Ef*, *The* and *Tha*.

Examples.



 Pan, pin, gan, kin, tan, tin, fin, fan, shan, sin.


 Thin, than, minute, muslin, ran, win, chin, Jan.

SEC. 37. THE USE OF THE N-HOOK.

1.—The *n*-hook is used with a short vowel in most cases. Where *n* is preceded by a long vowel or a diphthong, the long sign is generally used.

2.—The long sign is also used in all cases where the vowel follows the *n* in the end of a word.

3.—The *An*-hook is used for *an* where it has the sound of *ang* in such words as *bank*, *drank*; and the *n*-hook may be used for *in* in such words as *brink*, *drink*, &c.

4.—When the circle is turned on the *n*-hook side of the straight signs it implies the *n*, but the circle must be written in the *an*-hook, and in the hooks on the curves.

Examples.



Prince prance fence France wince lance bank bone

Rem. — The small hooks are not generally used in the Contracted style for the vocal sign alone ; but they may be used in some cases, without danger of confusion, as in the words *practice*, *back*, &c, which could never be confounded with *prank*, *bank*. So also *tick* and *Dick* may be written with the *i*-hook as the outlines formed could stand for no other words.

SEC. 38. THE *Shon* HOOK.

A large final hook may be used for the termination *shn* (spelled *tion*, *sion*, *tian*, *cian*, &c.) on most of the consonants.

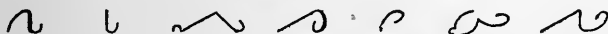
This hook is written on the right and upper side of the straight signs, and on the inside of the curves.

The *shon* hook is used :

1.—Where no vowel precedes the terminations, as in the words *tension*, *deception*.

2.—Where the *shn* is preceded by the short-vowels *a*, *e* or *i*, (*u*, *o* or *o*), as in the words *passion*, *discretion*, *rendition*, *mission*.

Examples.



Ambition passion erection revision mission ammunition repulsion.

Rem.—Where the *shn* is preceded by the long vowels, *A*, *O* or *U*, the vowel is written as an affix, and the *shn* is omitted.

b. — SPECIAL USE OF THE *Shon* HOOK.

1.—Where the letters *mp* precede the termination *shn*, as in the words *redemption*, the *p* is dropped, and the hook is written on the *Em* or *Ma*.

2,—*Ka* is also omitted, when preceded by *Te* or *Ing*, as in the words *destruction*, *sanction*.

Examples,



Redemption assumption destruction instruction distinction addition.

3.—The *in*-hook is used for *ition*, after *De*, *Te*, *Dra*, *Tra*, *Ja* and *Cha*, as in *magician*, *nutrition*, &c.

4.—An *in*-hook is also used after the circle, as in *position*, *physician*, and after an *n*-hook, as in *mention*.

Examples.



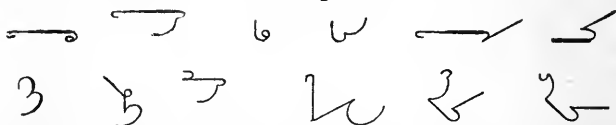
Addition nutrition imposition decision transition attention mention.

Rem. 1.—The large hook on the *En* may be used for *-ntion*, where it is preferred.

Rem. 2.—It will be noticed that in *decision*, given above, and in many other cases, the hook is used for *izhn*, instead of *ishn*.

5.—The circle is written in the *shn*-hook, and terminations *ly*, *ary*, &c., may be added to it. In some cases, however, the termination *tional* may be contracted to *shl*, or omitted.

Examples.



Traditions traditional passions passional traditionary dictionary.
Provisional exceptional intentional proportional electioneer affectionate.

6.—In the words *Ocean*, *Prussian*, *Grecian*, and some others, where the *shn* is a radical part of the word, the hook is not used; as also in the word *cession* and its derivatives. These words are written as in the Simple Style.

SEC. 39. THE V-HOOK.

1.—On the left and under side of the straight stems, the large hook is used for *v* and *f*. This hook is used where the *v* is preceded by *e*-long, and *i*- and *e*-short, and in some cases with other vowels.

Examples.



Brief reprieve grieve retrieve achieve differ serve

2.—The *v* and *f*-hook may be used on the *The* and *Qua*.

3.—The *v* is written in full after the circle. *Ively* after the circle, may be written by *vel*.

4.—The circle may be written in the *v*-hook, and the terminations *ly*, *ty*, &c., may be added.

Examples.



Thief equivocal submissive submissively festivity positively

Rem.— The following Writing exercises designate the proper use of the *an*, *en*, *in*, *f* and *v*-hooks in many words in common use.

SEC. 40. THE VOCAL *i* USED FOR *In*, *En*, *On*.

The vocal *i* (see Prefix *In* Chapter VIII) may be used for *in* *en* *on*, both medially and finally, as in the following examples. (For the half-length letters used, see the following chapter.)

Examples.



Infinity fasten facinate mason Sampson medicine mercenary listen listening



WRITING EXERCISE 7.

Use the *En*-hook in the following words: Bin ben bun pin pen pun begin again hen kin ken din den dun tin ten tun gin chin win wen won one run earn ebon robin weapon akin Eden redder rotten sudden done undone Latin origin urchin margin welkin born burn spurn stern well-born stubborn stubbornly stubbornness steam-engine leathern southern London. Fin fen fun often soften seven eleven ravine thin then men mean meaning amen skin spin grin spun stone aspen trodden cabin.

Prince pins pens pence tens tense clinics currency cousin mariner foreigner minute mi-nute minutely eminence domineer dentifrice tremendous discriminate determinate predominate calumniate obstinate patentee trinity plenipotence plenipotentary procrastinate mendacious Monday mandarin.

Use the *An*-hook in the following words:—Ban pan dan tan rattan fan ran than clan span scan plan bran stain sprain explain prance pans trance spans France lance strains sprains explains plantation chandelier shanty maintain maintenance planet planetary aggrandize.

Use the *En* and *An* hooks before *k* in:

Bank brink pink plank prank crank clank drink drank frank shrank stank stink sink wink chink

Use the vocal hook without *n* in: Back black pack brackish practice Dick tick trick chick chicken kip gift.

The *En* is written in full in:—Bone boon bane bean pæan pine upon pain pane cane gain cone gone dawn dine tine tune bony pony tiny downy penny puny slimy money.

Shine sheen shone thine mine main moan moon noon nine line loon lane lean lone rain roan ruin wean wine Jane June china ocean can gun organ wagon reckon weaken silken slacken shrunken drunken token liken.

WRITING EXERCISE 8.

Use the *Shon* hook in the following words:—Destitution restitution prostitution substitution elocution ascension recension munition admonition proportion prosecution

oppression passion ambition volition portion apportion
eviction suppression election revision supervision vision
prevision.

Use the *Shon* hook omitting the *Ka* : Attraction detraction
destruction dejection ejection injection instruction rejection
direction retraction restriction.

Use the *In* hook for *Ishn* in these words : Addition attri-
tion edition logician magician rendition tradition
statistician expedition perdition superstition traditions
traditional additions additional.

Use the *In* hook for *Shn* after the circle :— Decision pre-
cision acquisition requisition position imposition physician
excision opposition proposition disposition.

Use the *In* hook for *Shn* after the *En* hook : Attention
pretention retention prevention mention.

Use *Zhe* for *Zhn* : Cohesion adhesion erosion corrosion
explosion *del*-usion infusion diffusion suffusion obtusion
detrusion profusion intrusion *der*-ision *coll*-usion effusion
affusion allusion elusion illusion.

Use the *v*-hook in these words : Beef peevish deaf brief
reprieve retrieve grieve grief heave weave bereave drive
driven chief achieve mischievous chieftain restive festive
sensitive laxative positive festivity definitive curve serve
service revive reverence reference raveling strive striven
divergence diversity diversely diversify diversion reversion
divine define definition definite devise devisable divide
dividend divisor defend defense defeat diverge illustrative
destructive authoritative native nativity believe deprive
thief thieve thrive equivocal quiver monograph lithograph
lithographic lexicographic authographic hieroglyphic.

After the circle the termination *ive* is written by *Ve* :

Aggressive delusive oppressive impressive progressive
decisive passive possessive receive deceive.

The *Ve* is also used in these words : Brave deprave deprive
grave gave groove drove drive strive supervise puff tough
stuff stave gruff trough rough grove stove wove prove
clove drove glove.

CHAPTER VI. —SHORTENED LETTERS.

SEC. 41. HALF LENGTH LETTERS.

1.—All the large letters may be written half length, to imply the sounds of *d* and *t*:—the light letters when halved implying *t*, and the heavy letters *d*.

2.—The letters *m*, *n*, *l* and *r*, known as the liquids, imply *t* when shortened, but the halved letters are shaded to imply the sound of *d*.

Examples.



Apt act aft lagged received soothed seized thought pate straight.
Attempt aimed ant end wilt willed art aired tart paired.

Rem.—Students should observe, that only these four letters are shaded to imply *d*. This principle is not applied to any of the other letters, though in some cases, as will be seen in the next section, a light letter is used to imply a *d*, and a heavy letter to imply a *t*, contrary to the rule.

3.—The half length is used when a vowel intervenes between the halved letter, and the following *d* and *t*. In this case any vowel may intervene—long, short, or diphthongal; but the half length can not be used, when the *d* or *t* belongs to another syllable. The half length may be used, for instance, in *pout*, but not in *poet*.

Examples.



Bead bowed peat pout feet vowed white right greed bride sprite threat

SEC. 42. THE USE OF THE HALF LENGTH LETTERS.

1.—The half length letters are used quite freely, and shorten the outlines of thousands of words ; but there is some limitation to their use. Though *De*, *Te*, *Ja*, *Cha*, may be shortened, it is frequently quite as easy to lengthen the stroke by adding the full length *De* and *Te* as to shorten it to imply them.

In the following cases, the shortened letters cannot be used :

- a. Where the shortened letter does not make a distinct angle with the letter to which it is joined.
- b. Where a vowel follows *d* or *t* in the end of a word.

Examples.



Dealt lofty arched hardy wretched caged

2.—In words of one syllable, the rule limiting the use of the half length, to cases where a light sign implies a *t* and a heavy sign a *d*, should be generally followed ; there are, however, some exceptions.

Exceptions.



Could should would had but that great called toward.

3.—There are some other cases of words of one consonant stem that imply a *t*, when heavy, in which a connective vowel is used, as in the words, *gate*, *bright*. Where two or more consonant stems occur, such exceptions are more frequent, as in the words *forget*, *arrogate*, *habit*, &c.

SEC. 43. SHORTENED STEMS HAVING FINAL HOOKS.

1.—Stems ending in the small final hooks, may be shortened to imply *d* and *t*, and the added letter is read after the hook. In these cases more freedom is allowed in implying both *d* and *t* by light letters, and *vice versa*, but the rule should never be lost sight of, as its violation leads in many cases, to illegible forms.

Examples.

J L 3 2 1 6 4 5 7 8 9 10
 1 2 3 4 5 6 7 8 9 10

Bend band tent taunt Kent cant pent pant spent scant slant strand
Bent tend canned pend spend scanned

Opened likened attend skinned softened thinned sinned went grant blent
sickened wind, wont grand blend

2.—Stems ending in the large hooks are not shortened with the same freedom, as those ending in the small ones, as it is not so easy to distinguish differences in the size of the hooks on the shortened stems : such forms however, are sometimes used.

3.—In some cases the *v*-hook after the shortened *Ka*, may be read last, as in *active*.

4.—The termination *ance* is added in a similar manner, to the halved *p*, as in the words *acceptance*, *reluctance*.

5.—The termination *ity* is added to the *v*-hook by a tick in words where the *t* cannot be so easily added.

6.—In like manner a tick may be added to an *n*-hook to imply a following vocal, as in the word *plenty*, in the examples below :

2 6 0 2 5 5 5 5 5

Impassioned grieved active reluctance plenty.
apportioned served acceptance receptivity.



h 9 6. V.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

WRITING EXERCISE 9.

Use shortened letters with connective vocals where necessary :—Abode about abide bead bide bowed bait bite bid bed bad bud but beat peat pate pout pit pet put pot God guide gad good get got coat caught kite cute kit cat cut cot could. Deed died date taught tight apt act aft eased east.

Viewed vied vowed vote feet feat fought fight fit fat foot. Sheet shoat shout shut shot should seat sate sought sight suit essayed esteem. That thought. Aimed meat mate mote might mute mit met mat made mead. Neat naught note night knit gnat nut not end and (hand) owned aunt ant.

Lead old late light lute lout lit let lot read rate wrote wrought right write rout writ rat. Wait await wight wit wet wot would. Heat hate hoot height hide. Chat chit-chat jade jawed chide chid.

Shortened forms with initial hooks and circle :

Bleed blade blued bled blood breed braid broad bride brewed bred blight brought bright brute. Played plate plead pleat plied plight plowed prayed prate pried pride proud. Glade glowed glide glued glad greed greet grade great gold. Cloyed cloud called clot clout. Trait trite. Fleet float flight flute flout flit flat freight fraught fruit fret freed fried. Short shirt threat throat. Spite spout spit spat spot speed spade spied supped sapped soaked sacked scat Scot state stout stewed sprite sprout sprat secret screwed street strait straight strewed smote smite smit smut summit seemed assumed slate sleet slat slight slit slot slide slid. Assert assort insert sweet sweat swayed send sand sunned sinned signed sound saint sent sennight. Wheat white whit whet what wide quote quite quoit quit twit.

Use shortened stems with connected vocals :

Body beauty pity pretty party purity duty verity forty severity mighty.

Use the full-sized letters in these words :—Bowed (bode) bawdy beat boot body boat bout abate abet abbot bit bet bat payed pawed pied pad pod petty putty piety. Goad

goat gout gut agate keyed cawed cowed kit cud cod.
 Did dead dote doubt doughty duet diet ditty debt dot toad
 tied toyed teat toot. Evade void feed fade food feud fed.
 Shade shady showed shied shed shad shod shoot. Assayed
 sowed sawed sighed.

(Use the circle in *seed side aside said sod soot sit set sat sot.*)

Amid mood mode need gnawed node nude annoyed
 naughty knotty. Lade lady lied lewd loud load led. Raid
 rowed ride rude rot rut root weed weighed wooed
 wade wed wad wood.

Use the the tick for *h*, in *heed head ahead*.

Hoed hied hewed chewed cheat jute jet jot.

Blowed bloody brood brad bleat bloat blot gloat glut
 grate groat grit grot clad clod. Druid dread treed trade
 tried trod treat treaty trout trot. Flayed fled flood frayed
 afraid fraud. Shrewd shred throughout thread. Sped
 skid scud stout steed staid stayed stead stood strayed stride
 astrayed astute sled sold senate. Quiet quota. Tweed.

WRITING EXERCISE 10.

Use shortened stems ending in the *En*-hook :

Bend bound abound pent pant pained opened (h)appened.
 Gained Kent cannot county kind. Dent dint daunt taunt
 tint tent tend attend pretend vaunt prevent fount shan't
 shunt sinned thinned mount meant mint amend amount
 lent rent earned went want wont haunt hint gent agent
 chaunt acquaint.

Blend bland blind plant. Imprint brand brunt grand
 ground grind drained trained. Trent front friend spent
 scant second sickened skinned stent stint stand sprained
 screened strand squint. Distant constant confront com-
 plained complaint constraint confound unbend.

Words containing one or more shortened stems, ending in
 an *En*-hook with other letters :

Abundant abandoned pendency blund(er)bus accountant
 countenance stipend attendant attending attendance ped-
 antry dentiform dentistry. Bending blending branding
 granting granted branded stranded wanted contented
 intended accidental.

Superabound superabundant superin(cum)bent reluctant splendor splinter. Dependent repentance redundant preventing repugnant malignant urgently authentic acquaintance retentive merchandize resplendent quantity occupant provident despondent respondent substantive verdant servant mendicant. Boundless foundling recount redound elephant eloquent resident resonant attentive coincident. Appendix pendant appendage (Zhe) hinder hindrance.

A full length letter, followed by a shortened *En* :

Bind paint plaint pawned pond conned. Deigned dined donate taint toned tuned astound. Feint faint font signed mind. Leaned loaned lined lend lint lenient. Rained round wound ruined rend weaned waned wind wound.

Hind hound joined joint jaunt quaint. Blonde planed planned planet. Brained grained granite grind trend frowned shrined spanned stained strained predominant.

Miscellaneous words containing shortened stems or letters :

Portentous sentiment sentient lamenting emigrant ornament adornment assortment arraignment alignment cormorant resentment merchantman recreant evident gormandize tenement rubicund prevalent pertinent permanent termigant emergent admittance vindictive sycophant exponent dissolvent supplicant adjutant-coadjutant coherent penitent omnipotent refrigerant precipitant. Correspond correspondent correspondence responding despondency Pentateuch pursuant.

Written with full length signs :

Boned Bennett bonnet bounty pound peanut fantastic benignity Gannet count vanity sonnet linnet monotonous renewed junta. Browned crowned gradation denominate ordinance pendulum penitence penetrate plenitude dignitary.

The *In*-hook, tick, termination, ance, &c.,

Divinity tendency receptivity activity plenty plenteous affinity profanity acceptance reluctance curved served observed subserved preserved reserved deserved. Passionate proportionate impassioned proportioned.

CHAPTER VII. —LENGTHENED CURVES.

SEC. 44. DOUBLE LENGTH CURVES.

1.—The consonant curves are made twice their usual length to imply the addition of *tr* or *dr* to their own proper sounds. This contraction applies : 1st, to cases in which the *tr* or *dr* follows the lengthened letter without an intervening vowel, as in the words *after*, *enter*. 2d. where a vowel intervenes, as in *fetter*, *latter*.

Rem.—It should be observed, that when *dr* and *tr* are implied by the lengthened curves, there can be no vowel sound between the *d* or *t* and *r*. It would not do, for instance, to use the double length in *entire*, much less in *Ontario*. The double length letter is not used where a vowel follows the *r* in the end of a word, as in *lottery*, but when another consonant is added, it may be used, as in *lateral*.

2.—Where the *dr* and *tr* form a diphthong, as in the words *entry*, *sundry*, &c., the compounds of the *r* series are employed, though some long words form exceptions, as *eccentric*, *intrinsic*.

3.—The liquid curves *En* and *El*, when doubled to imply *dr*, are made heavy, as *under*, *elder* ; but *Ma* is not shaded except to imply *emper*, *ember*, *emple*, *emblem*.

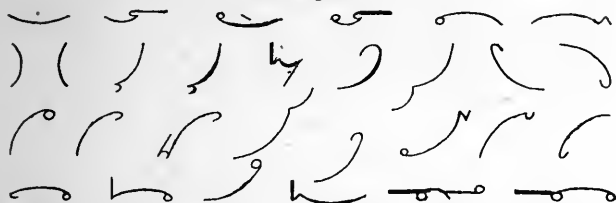
4.—A heavy letter may imply a *tr* and a light letter a *dr* in some cases ; as in the words *voter*, *shudder* ; but the lengthened *Ish* may be shaded near the end in *shudder* and the lengthened *f* in *fodder* for the sake of greater distinctness.

5.—The signs *Qua* and *Twa*, are lengthened in analogy with the other curves, as in *equator*, *twitter*.

6.—The lengthened curves are vocalized, in the same manner as the simple letters, but the vowels which follow, are read before the added letters, as with the half lengths.

When the circle is added to a lengthened curve, it is read last of all, but the *n* of the *n*-hook may be read before the implied *dr* and *tr*, as in *mentor*, *reminder*.

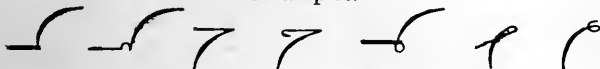
Examples.



- 1 Enter entry sunder sundry sister suitor.
 2. After shutter litter leader bindery shoulder literal equator thunder.
 3. Matters mentor reminder latterly flutter slighter matter murder.
 4. Twitters posters letters binder disastrous disasters.

7.—*Emp* may be lengthened when written upwards to imply *br* and *pr*, as in *damper*, *timber*, and when written downwards to imply *bl* and *pl*, as in *temple*, *tumble*.

Examples.



Damper timber temple trample December resemble assemble.

SEC. 45. LENGTHENED UPSTROKES.

Ra and *Wa* may be made twice their usual length to imply *tr*, as in *writer*, *water*.

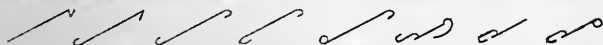
Rem. 1. The *N*-hook is not used with the lengthened upstrokes as it is with lengthened curves, but when written is read last, as in *warn*, *sworn*.

Rem. 2. In *winter*, *hunter*, *wonder*, the half length followed by the *n*-hook and *Ra* is used.

Rem. 3. It should be observed that the lengthened upstrokes include the *r*, so that they imply *tr* with some propriety. The other straight signs *Be* *Pe* *Ga* *Ka* *De* *Te*, do not include *r* when lengthened, and so cannot properly imply it.

Examples.

Writer water warn horn sworn wonderful hinder hindrance.



SEC. 46. THE DOUBLE LENGTHS, AND OTHER FORMS OF CONTRACTIONS.

In many cases some other form of contraction takes the place of the lengthened curve.

1.—The large loop is used in *pester*, *lustre*, *bluster*, &c., instead of the lengthened *Es*.

In general the lengthened *s* is used in cases analagous to those in which the halved *s* would be used. Thus we have *Est* in *coast*, *post* ; and *Ester* in *coaster* and *poster*.

2.—In *muster*, *duster*, *jester* &c., we have the large loop ; though *Ester* is used in such words as *cloister*, *Zoroaster*, where the loop could not be employed ; and, for the sake of distinction of outlines, in the words *foster*, *blister* &c. ; distinguishing them from *fester* and *bluster*.

Rem. 1. The lengthened curves ending in the *n*-hook form exceptions to the general rule, as a lengthened *En* could be written for *ndr* instead of lengthening the preceding letter. So also a halved letter, followed by *Ra* or *Ar* can be substituted for the double length.

Rem. 2. More complete directions for writing words in which a difference of outline is possible, are given in the writing exercises.

SEC. 47. TREBLE LENGTH CURVES.

1.—All the curves except *Ing* may be made three times their usual length to imply *thr*, as in the words *another*, *neither*.

2.—The letters *Fra* and *Ma* may be shaded slightly near the end, to distinguish them more fully from the double lengths, but *En* and *Es* can be sufficiently distinguished by an increased length.

Rem. Some lengthened curves are used only in phrases.

3.—*Ing* is lengthened to imply *gr* in such words as *anger*, *linger* &c. ; when a vowel follows the *gr* as in *angry*, the *Gra* must be used.

4.—*Ner* is lengthened to imply *kr*, and *Nel* and *Ingl* to imply *kl* and *gl*, as in *tinker*, *uncle*, *tingle*.

Examples.



(1.) Another
(2.) Tinkle

neither
tingle

anger
twinkle

tinker
strangle

SEC. 48. TREBLE LENGTH *Ra*, *Wa*, *Ha* AND *Wha*.

The *Ra* and the stem of the *Wa*, *Wha* and *Ha* may be made three times the usual length, and shaded near the end, to imply *thr*, as in the words *rather*, *weather*, *heather*, *whither* &c.

Examples.



Rather **w**ather (with)er **h**eather **w**hither **f**arther.

2.—As the treble length curves occupy considerable space the upstrokes may be commenced one length below the line, and the down strokes a little higher than usual so as to bring the outline as near as possible to a central position.

Examples.



Mother, **a**ngle, **t**hither, **w**ill there be, **f**arther than, on the other hand.



h 9 7.

h v 9 /; h / 4 m

h 9 9 9 v 6 7.

h - 6 9^v, h e - m;

c m 9 9 9 9 6 6;

m h h 9 9 9,

c 9 h 9 - 9 9.

m, m, 9, 9, 9,

h 9 m, m - 9.

h m 9 9 9, 9 9

v m 9 m, 9 m 9.

c 9 9 m, 9 9 9.

9 9 9 9 9 9, 9,

m, 9. 9 m m 9.

m m 9 m m 9

9 m m 9 9 9 9.

9 9 9 m 9 9 9

9 m.

WRITING EXERCISE 11.

Use the double length curves :

Provider voter sister Easter defaulter defrauder comforter
fetter fritter shatter shutter shudder suitor cedar cider in-
sultor benefactor malefactor manufacture compositor visitor.
depositor center eccentric concentric heliocentric intr(in)sic.
Shoulder shelter equator quarter squatter quadra(t)ure twit-
ter interest disaster. Fitter litter letter latter fatter fodder
laughter after rafter matter meter mutter alter filter elder
wilder wilderness under tender ponder entertain intersperse
slaughter slater sunder meander render defender quadrangle.
Flitter sifter falter flatter flutter fritters oysters lighter
loiter murder northern dissenter invader innovator elevator.

EMBER AND EMER.—Lumber timber September November
December member remember amber slumber chamber limber
temper temperance temperament distemper damper hamper
crimper pamper scamper whimper bumper jumper thumper.

EMBL AND EMPL.—Emblem tremble mumble tumble nimble
thimble gambol jumble amble ample trample bramble humble
temple dimple rumple crumple grumble rumble fumble
sample dissemble assemble resemble reassemble preamble.

Use trebled curves :—Another neither mother father
thither further blinker canker clinker drinker hanker hun-
ker hunger rancor spanker thinker tinker winker. Tinkle
twinkle crinkle sprinkle jingle mingle tingle dangle
strangle bangle wrangle step-mother step-father. Anger
languor anchor linger drinker periwinkle finger longer
anthropology misanthropy.

Not used in *angle, mangle, tangle, jangle.*

Use trebled strokes in rather farther weather whither
heather hitherward.

Lengthened curves ending in the *En-hook* :

Vender inventor fainter thunder mentor minter fomenter
tormenter covenanter lender finder cylinder slender slander
Polander Hollander lavender flinder remainder islander
germander gerrymander (ga) salamander yonder mender.

The *En-hook* is not used in *center asunder founder flounder*
precentor meander monitor &c.

Rear on high the scaffold altar ;
All the world will turn to see
How a man has dared to suffer
That his brothers may be free.
Rear it on some hillside, looking
North and South and East and West,
Where the wind from every quarter
Fresh may blow upon his breast,
And the sun look down unshaded
From the chill December sky,
Glad to shine upon the hero
Who for Freedom dares to die.

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky:

Whither? ah! whither?—Into the silent land;
Clouds in the evening sky more swiftly gather,
And shatter'd wrecks lie thicker on the strand.

Remember now thy Creator in the days of thy youth, while
the evil days come not, nor the years draw nigh when thou
shalt say, I have no pleasure in them.

A soft answer turneth away wrath, but grievous words stir
up anger.

For whosoever shall do the will of my father which is in
heaven, the same is my brother, and sister, and mother.

What thou knowest not now, thou shalt know hereafter.

If thine enemy hunger feed him, and if he thirst give him
drink, for in so doing, thou shalt heap coals of fire upon his
head.

For one people shall be stronger than the other people, and
the elder shall serve the younger.

CHAPTER VIII. PREFIXES

SEC. 49. SIMPLE PREFIX SIGNS.

The prefix signs most commonly employed are the following :

>}	com, con	—	extra-i-u	↪	magna-i
↵	contra	3}	im, in	↪	self
↵}	counter	—	intra-i-o-u	↪	trans
				↪	with

1.—*Con* and *Com* are represented by the same signs : — written downward in the direction of *Ka*, and upward in the direction of *Ra*. These signs are about one-third the length of the full sized letters, and are joined in the outline.

Examples.

↵ — ↵ ↵ ↵ — — ↵

Console consider compress comply compose concede condemn convey.

2.— The first sign for *con* and *com* is used in all words in which these prefixes are followed by

((— — — — — ? ?
 7 7 7 7 7 7 7 7 — —
 P P 2 2 — — e e 6 6 9 9

3.— The second form struck upward, is used when followed by

| | \ \ — —)) — — — — —

4.— The following words deserve special mention :

— — — — — —

Command commit commission concomitant uncommon intercommunicate.

Rem. 1. In some words *con* and *com* are not prefixes but form the root of the word, as in *conical* from *cone*, and *comical* from the Latin *comicus* : such words should be written in full. The principal words of this class are *coma*, *comb*, *come*, *comet*, *comic*, *comity*, *con* and *conic*.

Rem. 2. Words in which *com* is followed by a root commencing in *m*, drop the *m* of the root in most cases; thus we have *com-ence*, *com-union*, *com-une* for *commence*, *communion*, *commune*.

Rem. 3. The word *connect* and its derivatives also lose the *n* of the root, but *connive*, *connatural*, and other words in which *con* is followed by *n* in the root, retain the second *n*.

Rem. 4.—*Con* may be frequently omitted before *De*, *Te*, *Ve* and *Ef*, and wherever it cannot be easily joined

SEC. 50. *Contra*, *Counter*, *Magna-i*, *Self*, *Trans*, *With*.

These prefixes need no special comment; their use can be learned from the following

Examples.



Contradistinguished counterfeit countersign magnanimous magnificent
counteract

Selfish self-educated transgress transact withdraw withstand.

Rem. 1. The first sign for *counter* is preferred when it can be joined in the outline.

Rem. 2. In *trans* the circle is written on either side of the *Te*, as in the examples *transgress*, *transact*, given above.

SEC. 51. *Extra-i-u*, *Ex* AND *Exter* &c.

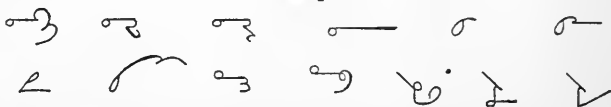
1. — *Extra* is used in such words as *extra-professional*, *extrude* &c.

2.— The large loop is used initially on *Ma* and *Ra* in the words *exterminate*, *extreme* and their derivatives.

3.— *Extem* and *Exter* are written with the *St*-loop on the *Ma*, *Ra*, and *Ar*.

4.—The *k* may be omitted in some cases, and the circle in *Expl* as will be seen in the following

Examples.



Extra-professional extravagant extricate extrude extreme exterminate.
Externality extemporaneous extension extensively expulsion explicit explore

SEC. 52. *Im, In, Intra-e-i-o-u* AND *Intrans.*

1.—The prefix *Im* is used only when followed by *m* in the root, as in *immense*.

2.—When *Im* precedes a root commencing with any other letter than *m* the vowel is omitted, and *Ma* is written for the prefix.

Examples.



Immense immaterial impress implied impact impartial inimitable.
Rem. In *impartial*, *imperishable*, and some other words the *Imp* may be used as given above.

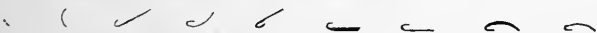
3.—The prefix *in* is used whenever convenient, and is joined in the outline.

Examples.



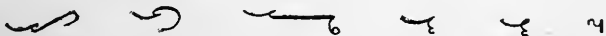
Income index integral inaugural injure insure inbred incurred.
Infringe influx inauthentic initial inelegant investigate infest incite.

4.—This prefix cannot be used before the letters



and the compounds of the *l*-hook series, except *Gla*, *Cla*, *Fla*, *Zhel* and *Shel*. Where the prefix is inconvenient the letter *En* is written instead. In some cases, however, *Ha* is omitted, and the prefix retained.

Examples.



Inweave indwell injudicious initiate insatiate inhabit

5.—The circle is written in the prefix, but when *in* is followed by *sb* *sp* *sg* *sk* *sd* and *st*, the circle comes on the *R*-hook side, which form is also used with the trigraphs *Scra*, *Str* &c.






Examples.



Insufferable insoluble insurmountable insist insensible inscribe instrument.
Insubordinate inspire inspirit insect incidental institute insignificant.








































6.—The prefix *Intra* is formed by simply omitting the *r*-hook. In analogy with this the hook of the *trans* is omitted in *intrans*.

Examples.









 Intricate  intrepid  intransitive  introduce  intrude.









7—*Mel* is used for the prefix *multi*, as given in Chap. 3, Sec. 17.









SEC. 53. OTHER PREFIXES AND PREFIX-SYLLABLES.









									
Epi	pre	par	post	preter	super	subter	bene	dis	dent.
	per	para, peri						dys	
									
Fare	an, en	ant, ent	enter		under		non	sine	centi
fire, fore	un, on	ante, anti	inter					syn	cent.
									
Ultra	retro	water	wood	hydro	hypo	hyper			out.
									
Pal	cal	tel	val	fal	ver	fer	ther	mer	ner.
pol, pul	col, cul		vol, vul	fol, ful					









Examples.









       

1. Epigram pre-eminent permanent paragraph partial perish postpone.
2. Subterfuge benefit dentiform farewell fire-wood forenoon.
3. Enlarge antepast antagonist enterprise interference understand.
4. Nondescript nonsense sinecure synonym centigrade centennial.
5. Ultramarine retrograde water-wheel wood-bine out-do outrage.
6. Palpable political calculate college telegraph valor vulgar fulcrum.

THE PREFIX *Ad* BEFORE *V* AND *J*.

2.—Where the prefix *ad* is followed by *v* and *j* as in the words *advise*, *adjoin*, it may be written by the vocal sign. This prefix is used in the words *adverb*, *advocate*, *advance*, *adventure*, *adjudge*, *adjoin*, *adjunct*, *adjust*, &c.

Rem.—For the prefix syllables *ab ac ad ag* &c., see page 101.

SEC. 54. COMPOUND PREFIXES.

The prefixes *Com* and *Con* are frequently preceded by *de*, *dis*, *in*, *mis*, *re*, and *un*, as in *decom*, *discom*, *incom*, &c. In these cases the prefixes are joined in the outline if convenient: In some cases however, the prefix which precedes the *con* or *com* may be joined to the root of the word, and in a few cases may be written over it disjoined, and the *con* or *com* omitted.

Rem. 1. The prefixes *circum*, *encum*, *incum*, *recum* may be written with a prefix as though they were *circum*, *encom* &c.

Rem. 2. *Recog* may be written by the *Ra* in *recognize*, *recognition* &c.

Examples.



- (1) Discompose decompose discomfort discommode encumber incumbent.
circumstance
- (2.) Incompatible incompressible incongruous inconstant incontrovertible.
incomplete inconsiderable
- (3.) Inconvertible reconcile uncontroverted uncontradicted unaccomplished.
recommend
- (4.) Recognize misinform accompany accomodate inconsistent unmagnified.



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Handwritten notes in Urdu script, likely related to the study of the Quranic verse mentioned above.

WRITING EXERCISE 12.

In the following words use the shortened *Ka* for *con* and *com* :

Comprise compress comprehend complain conclude conglomerate construct conceive contract consecrate consider conspicuous consecutive consequential consult considerable consummate consist conscious conjure (*zhr*) conserve control console concise concision concession committal conquest conclave concrete congress confront converse conquer comfort comprehensive compliance compressible compromise consulting concentrative concessive conclusive conceal consociate consistent concert conciliate conservative.

Use the up-stroke in : Connecting concurring concord concave concavity converge converse conversing convince convene confine confide confound confessing confident convex convict convention convenience concupiscence confessor concurrent confirm.

Combine compose compute concede conceding constitute constabulary comparative compatible compatriot compound compensate competent component comport.

This prefix may be disjoined before *De* and *Te* : Condensing condign conducting condemn continue contaminate contain.

Omit the *m* and *n* in the root after the prefix : Command commend commemorate commensurate comment commerce connecting commingle commission commissioner commodore commodity commodore commune common communicate community.

Write the *m* and *n* in the root after the prefix : Commiserate commissary commissariat commigrate commix commove connate connex connatural connive connote connumeration connubial.

Immaculate immortal immaterial immeasurable immovable immutable innoxious innovate innate innutritious.

With full length *Ka* : Commute.

Use the prefix *contra* *contri* : Contradict contradiction contradistinguish contravene contravention contraband contract contraposition contraversion contrary contrariety contribute contributive contributor contrive contrivance contriver.

WRITING EXERCISE 13

Use *Ma* for *im* in: Imbecile imbitter imbosom imbue impair impartial impart impassable impeach impel imperceptible imperfect impertinent imperative impious implacable implant implead implicit implore imply import impost impressive imprudent impugn impunity.

Use the prefix for *in* in: Inaccessible inaccurate inactive inadequate inadmissible inalienable inalterable inapplicable inappropriate inarticulate inaudible inaugural inauspicious inborn inbreathe inbred incapable incapacitate incisive incline inclose income incorporeal incorrect incrust incredible increase incredulous incredulity inculcate incurable indecent indebted indefatigable indelible indefensible indelicate indestructible indicate indictable indiscriminate indisposed indissoluble indolent induce indwell inebriate ineffable inequality inert inertness inestimable inevitable inexcusable inexpedient inexpressible inextinguishable inextricable infallible infamous infatuate infect infer inferior inflame infest inflict influence inform infract ingrate inimitable iniquity initial innocence innovate innumerable inoperative inordinate inquire inroad inscribe inscrutable inseparable insolvency insult insure insurmountable intellect intend intemperate intimate intimidate intuitive invalid inventive invariable investigate invent invincible involuntary invulnerable incendiary incense instruct inspect insect inspire inspirit institute insubordinate instantaneous incentive.

The *En* is used in the words *incessant insatiable incest*.

MAGNA-I.—Magnify magnificent magnificence magnitude magnanimous magnanimity.

SELF.—Self-denial self-denying self-admiring self-conceit self-conscious self-esteem self-evident self-interest selfish selfishness self-same self-will.

WITH.—Withdraw withstand withhold within without. Herewith therewith wherewithal.

INTRA-I-O-U.—Introduce intromit introcession intrinsic intrinsically intrench intrepid intricacy intrigue introvert intrude intrusive intransitive intransmissible intransmutable.

TRANS.—Transact transatlantic transcend transcribe

transcript transept transfer transform transfuse transgress
transitive translate translucent transmigrate transmissible
transmit transmute transparent transplant transport trans-
pose transverse.

WRITING EXERCISE 14.

1.—Write *ka* for *ex* in : Explain expletive explicate explicit
explode exploit explore explosion.

2.—Write *stra* for *extra* and *extri* in : Extradition extract
extrajudicial extraneous extricate inextricable extravagant
extrude.

3.—Use the loop for *ex* in : Extemporize extemporaneous
external, and the large loop for *exter* in exterminate extraor-
dinary extreme.

THE PREFIX SYLLABLES *epi*, *non*, *para*, *post*, *preter*, &c.

Epidemic epicure epigram pretermite preternatural preem-
inent perish partial particle paraphernalia paradox parallel
paraphrase paragraph periwinkle periwig permanent postal
postoffice pospaid postpone postage superfluous superstitious
superstition supererogation superficial superfluity supervision
superfine superintend superincumbent supercede supervene
superabundant supernatural subterranean subterfuge.

Benefactor benevolent benefaction benefit benefice distort
disjoin dysentery dyspepsia dentiform dentistry farewell
fire-wood fire-place fire-fly fire-proof forenoon fore-castle
fore-knowledge fore-arm forethought animal enlarge endow
unseen anteater antepast antagonist antidote entrance
entwine enterprise entertain interference interview inter-
pose interweave understand underrate undergo.

Nonexistence nonresistance nonpayment nonperformance
nondescript nonsense sinecure synonym synthesis syncope
syndicate synod synopsis centigrade centennial ultramarine
retrogression retrocession retroversion retrograde retrospect
waterwheel waterfall watermelon water-course water-lily
water-power water-spout water-cure woodbine woodman
woodland hydrogen hydrostatics hypochondriac hypocrite
hypotheate hyperbola outfit outgo outlaw outlet outline
outnumber outshine outside outdo outrage outward.

Palpable political calculate calisthenics kaleidoscope collect culture cultivate telegraph telephone telegram valor volley voluble vulgar vulture vortex fallacy folly mermaid energy nervous fervid thermal thermometer fulcrum verdant multiply multitude.

COMPOUND PREFIXES.

Write the prefix *com* and *con* : Accomplice accomplish incombustible encumber incumber discomfort discommode discompose disconcert disconsolate incommensurate incommode incommodious incommunicable incommutable compact incomparable incompatible incompetent incomplete incomppliance incomprehensible incompressible inconcealable inconclusive incongenial incongruous inconsequent inconsiderable inconsistent inconsolable inconspicuous inconstant inconsumable incontrovertible inconvertible invincible incumbent recommence (*re*-downward) recommend reconcile recondite reconquer reconsecrate reconsider reconstruct recontinue reconvene reconvert reconvey.

Uncomfortable uncompromising unconcerned unconditional unconformable unconscionable unconscious uncontrollable unconverted uncontroverted uncontradicted unaccomplished. Circumcision circumference circumflex circumfuse circumspect circumvent.

Miscomfort miscomprehend misconception misconceive misconduct misconstruct misconstrue misinform. Nonconductor nonconformity noncontagious.

Precompose preconcert preconstitute noncombatant noncommissioned noncommittal noncompliance nonconcurrence nonconformist intercommunion intercomparison.

Omit *com*, *con* and *cog* : Accommodate accompany decompose (*dis*join) decompound encompass disconnect discontent discontinue inconceivable incontestable incontinent inconvenient recognize recompense reconnoitre uncommon (*dis*join) uncommunicable unconstitutional circumlocution circumnavigate circumcise circumscribe circumstance preconceived preformed.

Miscellaneous :—Unmagnified unimagined unintelligent uninterested reinaugurate reinsert reinsure reinspect.

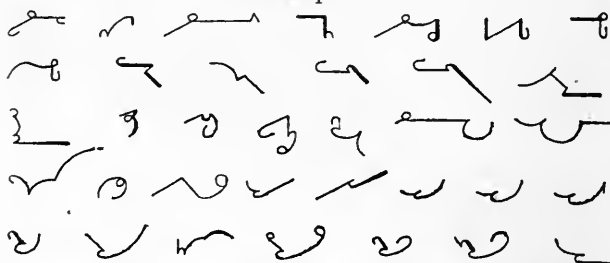
CHAPTER IX.—AFFIX-SIGNS.

Abbreviated signs are provided for the most frequently recurring affixes. Their use will be easily understood from the following table and examples.

SEC. 55. TABLE OF AFFIX-SIGNS.

c	ation	(ship
˘	otion	∪ ∪	tional
ˆ	ution	∪	tionality
h	bility	∪	ometer
d	bleness	∪	self
b	barity	9	lessness
∪	pality	✓	with
∪	ography	✓	ward
∪	ocracy	✓	ure
∪	graph	✓	ual, ural
∪	graphic	✓	ually, urally
∪	hood	✓	ular
—	tude	∪	ize
9	soever	∪	uation
∪	{ fication	∪	ulation
∪	{ faction		
∪	fullness	∪	ology

Examples.



1. Hesitation emotion restitution debility reasonableness barbarity disparity.
2. Municipality geography theocracy telegraph telegraphic likelihood.
3. Infinitude howsoever helpfulness partnership constitutional nationality.
ratification
4. Thermometer recklessness therewith reward nature natural naturally.
myself
5. Gradual ocular epitomize secularize graduation congratulation theology.

SEC. 56. THE USE OF THE AFFIXES.

1.—The affix *ation* may follow the circle or a loop.

2.—The hook may be used for *ution* as in constitution; but the vocal sign is more distinctive and should be used in most cases.

Rem.—The affixes *ation*, *otion*, *ution*, should be studied in connection with the *eshn*-hook explained in chapter 8.

3.—The terminations *asion*, *esion*, *osion*, *usion*, in which the *s* has the sound of *zhe*, are written by the use of that letter as in the following

Examples.



Persuasion adhesion erosion allusion compensation incrustation.

4.—In analogy with the signs for *bility*, *pality*, *parity*, we have the following:



Perity gality garity delity tility tality tility vility verity merity.



Mility nality nority rality rility yality charity gility jority

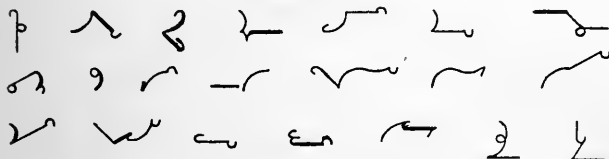
Rem. 1.—It will be noticed that all of these signs may be reduced to one principle. They provide for omitting the syllables *ality*, *elity*, *ility*, *arity*, and *erity*, indicating them by the vowel that precedes the *l*.

Rem. 2.—The signs for *perity*, *derity*, *terity*, *verity*, *merity*, and *delity*, having no attached vocals are disjoined if necessary to legibility.

Rem. 3.—Observe that the full vowel is used for *ility*, *ality*, instead of the hook, which is used only in *garity*, *barity*, *parity*, and *pality*, and in these cases the hook is made long and narrow to distinguish it from the *an* and *shn*-hooks.

Rem. 4.—Where *ility* and *ality* is preceded by a single consonant stem, and followed by an *s*, it is better to write the word in full.

Examples.



Prosperity	legality	vulgarity	fidelity	utility	fatality	dexterity.
Servility	severity	humility	temerity	criminality	minority	morality.
Virility	cordiality	charity	agility	majority	facility	parity.

5.—The terminations *bleness* and *bility* may add the hook where it is more convenient.

6.—The vocal sign in *ography* and *ocracy* should be written upward when convenient, but it can be written downward when necessary as in *geography*, or omitted.

7.—The two signs for *tional* are used according to convenience.

8.—*Ward* is written with a full length *wa* shaded near the end.

9.—*Ometer*, *ular*, *ulation*, are double length signs.

10.—*Ize* may be written with the circle where the *Ze* is not convenient; but the long sign is to be preferred.

11.—The circle is added to the affixes and the *El* is added for *ly*, or the *ly* is indicated by means of the tick, as in the form *ualy*, given in the table.

12.—The double circle may be used on *ya* for *iousness* in *analogy* with the termination *lessness*; so also *ciousness*.

Examples.



Accountableness	optional	rewarder	righteousness	graciousness	amiability.
familiarize					

SEC. 57. OTHER AFFIX SYLLABLES.

Affixes not given in the table are written in accordance with the general principles of contractions, or in full. Such are the terminations *ate*, *ble*, *ed*, *ing*, *ly*, *ment*, *ous*, *ple*, &c.





1.—The termination *ed* is frequently omitted, but a light dot placed at the end of the outline may be written to indicate it when necessary, in cases where *De* cannot be joined in the outline.

2. *a* The termination *ing* is easily joined in most cases, and should be generally used; but in words ending in *kting*, like *acting*, *connecting*, &c., the *ing* may be indicated by a tick

b. This tick, struck upward or downward, as may be convenient, may also be used after the *ste* and *ster* loops, in such words as *jesting*, *casting*, *trusting*, *investing*, *blustering*, *festering*, &c.

c. The tick for *-ing* may be used wherever it is more convenient than the *Ing*; as in *subsisting*, *submitting*, after the shortened *Es* and *Ma*; *believing*, *reprieving*, after the *Ve*-hook.

Examples.

			
Practicing	ticketing	infesting	ministering

3.—The termination *ful* may, in some cases, be written by *Ef* as in *useful* *eventful*.

4.—The *El* is written for *ly* when convenient, though it may be indicated by the tick, as taught in the preceding section: when it follows a word ending in *l* it may be omitted.

Examples.

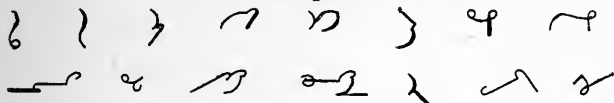
							
Printed	splendid	scented	being	amusingly	naturally	locally	incidentally

5.—When the termination *ure* follows *s* it is frequently written by *shra* or *zher*, as in *fissure*, *pleasure*. When the terminations *iar*, *ier* and *ure* follow *l* they are sufficiently indicated by the shaded *El*, as in *failure*, *familiar*, *collier*.

6.—The terminations *ble*, and *ple* omit the *le* when it cannot be written by the hook.

7.—The terminations *ate*, *er*, *our*, *ment*, *mental*, *mentality*, follow general principles.

Examples.



Vicious vitiate fissure measure familiar collier sensible municipal.
Detriment sentiment ornamental instrumentality vigor weaker confessor.

Rem.—The termination *Mentality* may also be written by the disjoined *ment*.

SEC. 58. REPEATED LETTERS IN INITIAL SYLLABLES.

1.—In such words as *abbreviate* and *approximate* the *ab* and *ap* may be omitted, writing *-breviate*, *-proximate*. So *ag* and *ac*, *ad* and *at*, where followed by *gr*, *cr*, *dr*, and *tr* may be omitted, as in: *Address*, *attribute*, *aggress*, *accredit*, written *-dress*, *-tribute*, *-gress*, *-credit*.

2.—The prefixes *ac*, *af*, and *ag* may, in like manner, be omitted, in some cases, before *cl*, *fl*, and *gl*, as in *acclimate*, *afflict*, *ag-glutinate*, written *-climate*, *-flict*, *-glutinate*.

Rem. 1.—The number of words containing these initial syllables is small. Those omitting the prefix are *abbreviate*, *appreciate*, *appropriate*, *approximate*, *aggrandize*, *aggress*, *agglomerate*, *agglutinate*, *acclimate*, *accredit*, *accrue*, *acclivity*, *address*, *attract*, *attribute*, *affatus*, *afflict*, *affluence*, and their derivatives.

Rem. 2.—In a few cases the vocal sign is written, and the second consonant omitted, as in *apprehensive*.

Rem. 3.—In some cases both the vocal sign and the following consonant may be written.

This will be necessary only when the contracted form would be liable to be confounded with the word stripped of the prefix, and in the case, for the most part, of words of infrequent occurrence, such as *afflux*, *appraise*, which might be confounded with *flux* and *praise*.

Rem. 4.—The *ac* is omitted only when the following *c* is hard. In such words as *accelerate*, *accept*, *accent*, *ancient*, &c., the *Ka* must be written, though the vowel may be omitted in many cases.

Rem. 5.—The use of double letters in general, is taught in the Manual, pp. 77 to 99. The treatment of the doubled *m* and *n* with the prefixes *com* and *con*, *im* and *in*, is given in Chap. VIII. In all cases not specified, it will be safe to omit one of the doubled letters, as in *succor*, *affect*, *effect*, *allot*, *illicit*, *annex*, *ennoble*, *arrest*, *error*, *irritate*, *assort*, *essay*.

WRITING EXERCISE 15.

Use the terminations *ation, otion, ution*, in : Nation nations station stations ration inflation probation perturbation dissipation palpitation degradation gradation condensation pulsation incrustation expectation motion emotion potion devotion.

Use *zhe* for the termination *asion, esion, osion, usion* in : Abrasion persuasion evasion invasion adhesion cohesion erosion explosion corrosion allusion effusion confusion diffusion infusion.

Use the terminal signs for *bility, pality, parity, perity, &c.* Ability indivisibility incomprehensibility fallibility probability capability sensibility principality municipality barbarity disparity prosperity frugality legality prodigality rascality neutrality vulgarity fidelity infidelity dexterity posterity brutality fatality futility utility versatility servility polarity severity temerity humility criminality finality minority plurality sterility cordiality charity agility majority regularity jocularity secularity particularity.

Written in full in : Facility docility universality sincerity parity verity civility rarity.

Use the terminations given in the table in : Acceptableness reasonableness formidableness geography stenography biography chiography neography photography. Takigraphy phonography theocracy democracy aristocracy stenographic takigraphic phonographic lexicographic orthographic autograph lithograph calligraph paragraph photograph. Manhood childhood likelihood womanhood falsehood. Magnitude similitude fortitude rectitude gratitude latitude. Whosoever howsoever whensoever whomsoever wheresoever whatsoever gratification ratification edification rectification mortification faction satisfaction fiction defection perfection. Fullness helpfulness carefulness artfulness carelessness helplessness artlessness sinlessness recklessness graciousness consciousness righteousness. Friendship authorship courtship worship hardship ownership partnership. Thermometer barometer chronometer. Himself herself itself ourselves yourselves herewith therewith forthwith wherewith.

Upward onward backward reward rewarder rewarding
 structure fixture lecture culture cultured sculptured stature
 posture discomfiture. Actual annual manual habitual annu-
 ally gradually spiritual structural agricultural natural
 unnatural naturally ocular secular jocular oracular vernac-
 ular particular regular. Idealize localize individualize
 familiarize. Infatuation graduation insinuation situation
 population stipulation stimulation modulation congratu-
 lation regulation granulation geology biology philology
 apology chronology technology physiology.

Use the first sign for *tional* in : National rational notional
 irrational sensational nationality occasional.

Use the second sign for *tional* in : Emotional exceptional
 provisional professional optional.

Use the *l* after the *shn*-hook in : Intentional passionate tra-
 ditional additional confessional conventional.

Other terminations written in accordance with general prin-
 ciples: Fragment element instrument instrumental instru-
 mentality detrimental ancient anciently patient patiently
 transient accident accidental urgent urgently gentle gently.

Falsehood, vulgarity, recklessness and rascality are relics of
 barbarism. He received our congratulations with immense
 satisfaction. The distinguished lecturer spoke of geology,
 geography and astronomy, and said that in subsequent
 lectures he would treat of biology and mesmerism.

EDUCATION.—Education means the development, perfection
 and proper use of the body and mind. It relates to the train-
 ing and guardianship of youth from infancy to mature age ;
 to the influencing of the character, not only of individuals but
 of nations. The highest powers and noblest sentiments of our
 nature might remain forever dormant were they not developed
 and matured by the instruction and example of the wise and
 good. In a still wider sense, education may mean the whole
 training of the thoughts and affections by inward reflection
 and outward events and actions, by intercourse with men, 'by
 the spirits of the just made perfect,' by instruction from the
 word of God, and the training of the whole man for life and
 immortality.

CHAPTER X. —PHRASE SIGNS.

SEC. 59. GENERAL DIRECTIONS FOR PHRASE WRITING.

The general principles of phrase writing are the same in the Contracted as in the Simple Style, for which see *Elements of Takigrafy* pages 85 to 90. The following points should, however, be noted.

1.—The phrases should be short ; two or three words are sufficient in most cases.

2.—Join words only when they are united in sense.

3.—Avoid all difficult or awkward joinings.

Rem. 1.—In the application of these principles, the student must rely upon the tables until he can use them properly. He should be especially careful not to use a long phrase unless it is authorized in the text books.

Rem. 2.—Words may be regarded as united in sense sufficiently to form a phrase if they follow one another in a natural manner ; but when separated by a pause of any kind, even a rhetorical pause, they cannot be joined.

B.— THE CLASSIFICATION OF PHRASE-SIGNS.

Phrase-signs are either simple or contracted. Simple Phrase-signs are formed by joining the proper outlines of the words that compose them without change.

Contracted phrase-signs are formed : *a*—By further contracting some of the words of which they are composed. *b*—By omitting some of the words.

Rem. By far the greater number of phrase-signs are simple. Contracted phrase-signs should not be constructed at random, but should be well matured and used with uniformity.

SEC. 60.—SIMPLE PHRASES.

Simple phrases may be formed where convenient, by joining articles and adjectives to nouns ; adverbs to the words which they qualify ; pronouns, prepositions, conjunctions, and auxiliary verbs to one another, and to words which follow them generally.

Rem.—The following tables will sufficiently illustrate the use of phrases. But their number may be indefinitely increased, subject, however, to the limitations as to length and convenience previously mentioned.

KEY TO TABLE OF SIMPLE PHRASE-SIGNS.

A man	You can	Where are you
A boy	You could	Where were you
A child	You have been	Where will you
The man	You are	Much more
The men	You may	Much easier
The children	You must	Much sooner
Good men	Your own	Too much
Good principles	Your number	Too soon
Good wishes	Your name	Too many
Great trials	They will be	Very good
Great measure	They have	Very much
Great advantages	They would be	Very many
I shall be	Who can be	All times
I have been	Who will go	All places
I cannot do	Who are they	All the
My wish	Which are	Quite easy
My name	Which will	Quite sure
My own	Which would	Quite likely
Thy years	Which has	So easy
Thy life	Which had	So sure
Thine own	Which may	So soon
He has	What could	As may be
He has been	What can	As you
He had, He had come	What would	As they
He did	That time	As good as
He shall	That place	As great as
He can	That purpose	As well as
His own	Are you	As soon as
His time	Are they	As far as
His name	Are we	As fast as
She will	As he	Only one
She may be	Is he	Only this
She has not	Was he	Only that
Her own	Were we	How soon
Her parents	Were you	How far
Herself	Were they	How many
It may	Have I, Have you	For them
It has	Have been	For whom
It should	Have not been	From me
Its value	Will be	From us
Its nature	Will not be	Through such
Its own	Will have been	Through some
We shall be	I shall be	Of the
we have been	I shall not be	Of all
We are	He shall not be	Of which
Our time	I may be	In the
Our means	I may have been	In us
Our own	I might have been	In some

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2. U	U	U	U	U	U	U	U	U
3. U	U	U	U	U	U	U	U	U
4. U	U	U	U	U	U	U	U	U
5. U	U	U	U	U	U	U	U	U
6. U	U	U	U	U	U	U	U	U
7. U	U	U	U	U	U	U	U	U
8. U	U	U	U	U	U	U	U	U
9. U	U	U	U	U	U	U	U	U
10. U	U	U	U	U	U	U	U	U
11. U	U	U	U	U	U	U	U	U
12. U	U	U	U	U	U	U	U	U
13. U	U	U	U	U	U	U	U	U
14. U	U	U	U	U	U	U	U	U
15. U	U	U	U	U	U	U	U	U
16. U	U	U	U	U	U	U	U	U

SEC. 61. REGULARLY CONTRACTED PHRASES.

All the contractions employed in word-forms may be applied to phrases where they are convenient and necessary. The contractions employed in phrases are, *a*—The hook-signs, *b*—The circle and double circle, *c*—Loops, *d*—Final hooks, *e*—Shortened letters, *f*—Lengthened letters.

Rem. 1.—The examples in the following table will sufficiently illustrate the use of this class of phrases. The student should not seek to invent contracted phrases. Simple phrases are preferred where they can be used.

KEY TO PHRASE-SIGNS USING THE GENERAL PRINCIPLES
OF CONTRACTION.

1.—It will, we will, you will, he will, who will, you will, when is, what is, where is, it is. 2.—That is, which is, there is, he is, who is, this is easy, this is not, it is as, which is as.

3.—As true as, as strong as, as straight as, as some say, as they say, let us, bring us.

4.—Thou wast, thou hast, thou must, thou mightest, thou must be, thou canst, thou couldst, thou wishest, thou shouldst.

5.—Thou art, thou wert, thou wilt, thou shalt, art thou, wilt thou, wert thou, wast thou, wouldst thou.

6.—Canst thou, couldst thou, dost thou, didst thou, hast thou, hadst thou, shalt thou, shouldst thou.

7.—Can not, could not, do not, did not, ought not, should not, better than, sooner than, faster than, swifter than.

8.—As it (is it), as it is, as it was, as it were, as it will be, of it, of its, if it, if its, if it was, if it was not, while it is, while it was. 9.—For there is, for there was, if there is, of their, from their, though there, I think there is, through their, may there be, will there not, while there is.

10.—Is there (as there), as there is, so there may be, on their, doing their.

11.—What if it-should appear-that we were-mistaken-in regard to this-entire-business? 12.—If there was-any chance-of error-we should have been-better-pleased-if it had been-previously-mentioned.

13.—In as much as, as soon as, as long as, just as well as, just as soon as, as soon as possible.

14.—Because it is, because it was, of which it is, in which it is, of which it may be said, of which it might be said, by which it is seen, by which it is known. 15.—In him, in whom, to whom, with whom, by whom, by him, by them, by their own, I may be, we may be.

16.—To write, to read, to retain, to return, we are ready, we are rather, we are prepared.

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SEC. 62. PHRASES IRREGULARLY CONTRACTED.

In phrases irregularly contracted, some of the words are either omitted or contracted in an unusual manner. The words most frequently omitted are: *the, of, of the, to, to the, or, for, a, and, all.*

KEY.

1.—In the first place, in the second place, in the third place, in the last place, for the purpose of, for the most part, one of the most, one of the best, some of the worst.

2.—Laws of the land, will of the people, day of the week, day of the month, time of the year, nature of the subject, one of the conditions, the advantages of the system.

3.—In order to be, in relation to, in respect to *the*, in regard to that, in proportion to, with reference to, from day to day, from hour to hour.

4.—From time to time, from place to place, from city to city, from street to street, from mouth to mouth, from heart to heart, from generation to generation.

5.—In consequence of, in connection with, in accordance with, on account of, on one account, on this account, on no account.

6.—On their account, on their own account, on another account, there is no other way.

7.—One or two, two or three, three or four, more or less, right or wrong, sooner or later, good or bad, life or death.

8.—By and by, by the by, forever and ever, over and over, over and above, through and through, now and then, hither and thither, high and low, better and better.

9.—For a moment, in a word, for a time, on the one hand, on the other hand, on either hand, for instance, for the sake of.

10.—Next week, next month, next time, at one time, at no time, at any time, in the mean-time.

11.—At another time, at first, at last, at least, at length, at all events, at once, at the same time, it seems to me, it seemed to me.

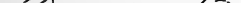
12.—I have, I have been, I am (I may), he may, we may, I am not, I incline to think, I am inclined to think, I incline to the opinion, I much prefer.

13.—Aught not, aught not to be, aught not to think, point of view, almost always, most likely, most always, there must always be.

14.—A long time, for a long time, for so long a time, manner in which, it will not be said, which will, which will not, which will never.

15.—Out of the way, out of the world, one of them, which of them, some of them, neither of them, any of them.

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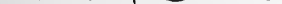
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MISCELLANEOUS PHRASE-SIGNS.

KEY TO OPPOSITE PAGE.

Who art, who had, who hast, who hadst, who wast, who wilt, such as
1. are, such as can, such as may, as sure, as short, have the, at the.

Have the time, at the time, in some, in the same, with the same,
2. to some, to the same, by some means, by the same means, by such means.

Be not, was not, it was not, it was supposed, it was said, cast upon,
3. cast away, cast down.

Something has been said, seems to be, out and out, come together,
4. go together, near together, close together, together with, party spirit.

Arts and arms, Eastern continent, North America, United States of
5. America, Eastern States, Western States, New York City, Great Britain.

Mr. Chairman, Mr. President, Mr. Speaker, fellow citizens, ladies and
6. gentlemen, My Dear Sir, Dear Madam, Dear Sir.

Your favor, your honor, yours respectfully, yours truly, yours &c.,
7. truly yours, I remain, please accept, yours very truly.

In reply to yours, I wish to say with reference to this matter, I fail to
8. see, I do not think, he did not think, what do you say.

At present, at the present time, than their own, less than their, full as
9. well, quite as well, there is hardly, as follows, at the rate of, at this rate.

Signs of the times, if it is convenient, as far as we are able to judge,
10. have they any right, they have no right, in order to, in order that you may.

Peculiar circumstances, peculiar circumstances of the case, generations
11. to come, right or wrong, rights of the people, laws of inheritance, last will and testament.

Just and honorable views of the Creator of the universe, Almighty
12. God, Lord and Savior, Jesus Christ, Christ Jesus, in heaven, kingdom of heaven.

Telegraph operator, court reporter, circuit court, court of common
13. pleas, supreme court, superior court, court of general sessions, county commissioner, notary public.

Social intercourse, social etiquette, good society, society at large,
14. political economy, more mature consideration, church and state.

Bank account, business address, business tact, business ability, in busi-
15. ness life, a fortunate venture, on change, bill of exchange, gold certificate.

Enclosed we (I) hand you, we are in receipt of your favor, enclosed
16. please find, permit me to congratulate you, please reply immediately, I have received your letter, I am in receipt of your letter.

Marriage certificate, mutual service, mutual respect, marital obligations,
17. marriage portion, bride and bridegroom.

- [illegible]

49 10.

Handwritten notes in Tamil script, likely related to the study of the Tamil language or its history.

WRITING EXERCISE 16.

The phrases are separated by commas :

A great many, a long time, a long way, an easy task, an ardent desire, all the, all of, all of the, all times, all places, all processes, all ways, all worlds, all sciences, all sorts of. Are we, are you, are they, are they sure, are not, are not sure, are all. As well as, as far as, as great as, as long as, as much as, as soon as, as soon as possible, as it, as this, as that, as we, as you, as they, as it is, as it was, as it were, as it may be, as it may be said, as there is, as there be, as if it were, as he, as he is, as he was sure. At it, at which, at any time, at all times, at all events, at no time, at the same time, at some time, at once. And are you, and is this, and is that, and shall we, and have we, and do they suppose, about it, about us, about time, about which. Above us, above them, above measure.

Because it is, because of this, because of that, because of which, by chance, by some means, by no means, by all means. Can they, can we, can any one, can you, could we, could they.

Do we, do you, do you suppose, do you mean, do you have, do you desire, do you know. Did you know, do you believe, do you think, do you care, do they, do they dare, do they expect. Does it seem possible, does this appear. Every person, everything else, everyone, every where.

For this, for that, for us, for me, for my part, for every one, for all of us, for many persons, for the purpose of, for the most part, for this reason. From time to time, from us.

Give us, give them, give me. Great advantages, great privations, great privileges, great measure, great men, great trials, great many, good reason, good measure, good will, good principles, good inclinations, general principles.

He is, he was, he has been, he had been, he shall be, he will be, he may be, he might be, he can be, he could be, he will never, he will need. Had he, had you, had there been. Hast thou, hadst thou. How much, how soon, how many, how far, how are you, how could you, how can we, how bright, how brief.

I believe, I can, I have, I had, I have been, I have seen, I have done, I will be, I will not, I am, I am sure, I am very sure, I believe, I hope you are, I hope you will, I may as well,

I hope. If there is, if it is, if there was, if it was, if it was not, if it is not, if it were, if it were not, if there is not, if there is to be. Is it, is not, is it not, is this, is that, is there, is it not possible. It is, it was.

In me, in my, in many, in most cases, in us, in any, in no, in accordance with, in account with, in connection with, in consequence of, in all respects, in as much as, in my opinion, in reference to, in regard to, in relation to, in respect to this, in the mean time, in the name of, in the first place, in the next place, in the last place, in the second place, in the third place, in any way, in the way, in some way, in the same way, in no way, in every way. It is, it was, it will be, it would be, it may be, it has been, it had been, it is necessary, it is unnecessary. Just so, just as.

Let us, lend us, let us know, let no one, lead them, love them, leave them, learn to, many times, many ways, many days.

May I, may you, may they, may we, may not, may not be. More and more, more easily, more securely, more certainly. Most easily, most likely, most important. Much more, much easier. Must be, must not be, must not have.

WRITING EXERCISE 17.

Neither of them, neither of us, neither of which, New York City, New York State. No one, no time, no measure, no such thing, not only, not any. Of all, of the, of their, of one, of him, of his own, of which it is, of which it is said, on this, on that, on which, on some, on any, on this account, on that account, on his account, on his own account, on no account, in any account, on this occasion, on the other hand, on either hand, ought not, ought not to think, ought not to have, ought to be done, over and over, over and above. Peculiar circumstances, point of view. Quite likely, quite sure, quite certain. Rather be, rather have, Reporting Style. Seems to be, assumes to be, shall be, shall have, shall not, shall not be, shall not have, should be, should not be, should have been, so as to be, so as to have, so there is, so there may be, so on, so soon, so easy, so far, so that you may, some one, some way, some may suppose, something certain, something more, such as, such as are, such as can, such as may be, such a man. That was, that which,

that is, that is not, that is not necessary, that it was, there is, there was, there may be, there must be, there is no objection, there were, they were, they will, they may, they would be.

This is, this is not, this may be, this time, this manner, this means, this principle, this privilege, this practice, those times, those places, those principles, those practices, those privileges.

To be sure, to do, to bear, to wish, to some extent, to which you are, the other, the other way, the other day.

Was it, was this, was that, we are, we have been, we may be, we shall be, we can be, we cannot be, we could not be, we shall not be, we shall not have, we were, we will, we wish, were I, were you, were they, were there not, where are you, where will they, where shall we, what is, what was, what will be, what can be, what could be. When we, when they, when there is, when they were, which are, which may be, which cannot be, which would have been, which you could, which is not, which was not, which will, which will not, while there is, while it is, while you are, who are, who has, who has, who was, who would, who can, who could, who is, who was, who were, who were not, who will, who will not, who may, who may not, will be, will there be, will you, will they, with us, with me, with no, with one, with many, with reference to, with respect to, with regard to, with which it is, with which we are, would you, would he, would they, would there be, would become, would believe. You are, you would, you should, you shall, you must, you can, you could, you will be, you will have, you will not, you may, you might.

Omit *of the*: The day *of the* week, — close *of the* day, — time *of the* year, — meaning *of the* word, — liberties *of the* people, — nations *of the* earth, — advantages *of the* system, — condition *of the* body, — faculties *of the* mind.

Omit *of*: Kingdom *of* heaven, word *of* God, loss *of* time.

Omit *to*: I wish *to* be, I want *to* go, I ought *to* be, from month *to* month, from day *to* day, it seems *to* me, it appears *to* me.

Omit *a*: For *a* moment, in *a* minute, for *a* long time, after *a* time, once *a* month.

Omit *and*: By *and* by, over *and* over, better *and* better, father *and* mother, brother *and* sister.

Omit *from*: From hour to hour, from week to week.

WRITING EXERCISE 18.

Motion of the Heavenly Bodies; Thomas Dick.

Having taken a cursory view of the magnitude of the numberless bodies scattered through the regions of space, let us now consider the motions which are incessantly going forward in every part of the universe: for all the myriads of globes and systems to which we have alluded are in rapid and perpetual motion; and we have no reason to believe that there is a single quiescent body throughout the immensity of creation. We have here planets revolving around suns, planets revolving around planets, suns performing their revolutions around suns, suns revolving around the centers of sidereal systems, and in all probability every system of creation revolving around the center and *Grand Mover* of the whole. The rate of these motions, in every known instance, is not less than several thousands of miles every hour, and in many instances thousands of miles in a minute. The fixed stars—though to a common observer they appear exactly in the same position with regard to each other—are found in some instances to be carried forward with motions far more rapid than even the bodies of the planetary system, though their magnitude is immensely superior. The star 61 Cygni, whose apparent motion is five seconds annually, is so distant that this motion is equivalent to one hundred and seventy-seven thousand miles an hour. Cassiopeia moves at the rate of two thousand one hundred and sixty miles every minute. These are motions altogether incomprehensible, especially when we take into consideration the enormous magnitude of the stars, some of which may be a thousand times larger than all the planets and comets belonging to our system. They display the amazing and uncontrollable *energies of omnipotence*, and afford a distinct source of admiration and astonishment in addition to all the other wonders of the universe. If, then, we would endeavor to obtain a comprehensive idea of the motions going forward throughout the spaces of immensity, we must not only conceive of planets revolving around luminous centers, but of suns revolving around suns,—of suns and systems revolving around the centers of the nebulae to which they respectively belong,—of all the systems and nebulae of the universe revolving in immense circumferences around the throne of the Eternal, the great center of all worlds and beings,—of each sun, and planet, and system, notwithstanding, pursuing a course of its own in different directions, and in numerous instances acted upon by different forces,—in short, of the ten thousand times ten thousand luminous and opaque globes of every rank and order within the circuit of creation, all performing their rapid but harmonious motions throughout every region of space, and without intermission, in obedience to the laws of their Creator.

CHAPTER XI. — ANALOGY AND EUGRAPHY.

Allusion has previously been made to certain general principles, or laws,* that have an influence upon word-forms, and which, running through the entire field, bind them together into one system. These principles may be considered, so far as is necessary for practical purposes, under two general divisions, the Laws of Analogy, and the Laws of Eugraphy.

Analogy consists in a similarity in certain respects between things which are in other respects different. When applied to the outlines of words in Takigrafy, analogy consists in writing such portions of two or more words as are alike in sound in the same manner, and such portions as are similar in a similar manner.

In the words *ingress*, *egress*, *digress*, *congress*, *regress*, *transgress* *digressing*, for example, the root *gress*, which is put in italics, appears without change. The law of analogy is observed here in the common spelling: but if the first word was spelled *ingress*, the second *egres*, the third *digreas*, the fourth *congrace*, and so on, this law would be broken.

In Takigrafy, this principle applies to all classes and parts of words. As the same sound is written by the same sign, so the same combination of sounds is written by the same combination of signs.

SEC. 63. THE LAWS OF ANALOGY.

1.—Derivative words are written in analogy with their primitives.

Rem.—This rule applies especially to the derivative word-signs, and to that large class of words formed by means of the addition of prefixes and affixes. These derived forms are, for the most part, regularly formed. A given stem remains unchanged throughout the entire list of derivative forms, and even the prefix and affix signs have some analogy to the signs from which they are derived. The word *form*, for instance, remains unchanged throughout a list of over a hundred derived words.

2.—Compound words are written in analogy both with the simple words from which they are formed, and with other compounds formed by uniting any of their parts.

3.—In all classes of words the same combination of letters are written, so far as possible, in the same manner.

*See Chap. III, page 43, and Chap. IV, pages 53-55.

Rem. 1.—The third rule embraces a much wider field, and one that cannot be dismissed so summarily. This rule applies to all combinations of consonant sounds that are, or may be, written by means of distinctive signs.

a. Compounds of the L and R series come under this law; and it is imperative in the use of all TRUE INITIAL COMPOUNDS like *pl* in *play*, *pr* in *pray*, *fr* in *free*, &c. In final compounds the law does not demand the use of the compound sign, so its use here is merely for convenience.

b. The law of analogy demands also that all consonants that unite with a following *d* or *t*, as in the words *apt*, *act*, *art*, and &c., represent such union by shortening the former of the two consonants; but does not apply to cases in which a vowel precedes the *d* or *t*, as in *feet*, *mate*, &c.

c. The lengthened curves present another instance of the operation of this law; but it applies primarily only to cases in which a curved letter is followed by the sounds of *tr* and *dr* without an intermediate vowel, as in the words *after*, *enter*, *under*.

Rem. 2.—There is a conflict in the application of this law to the half-lengths and the double-lengths; for in cases where *ter* and *der* are added to a curve the shortened form might be used, though not with the same degree of appropriateness as the lengthened sign. *After* might be written *af-ter* and *enter*, *ent-er*; but the true syllabication is *af-ter* and *en-ter*, which determines the mode of contraction. Other cases, however, occur in which the application of the true principles are not so obvious, as will be seen in the use of the different forms for *st* and *str*, &c.

4.—The operation of the laws of analogy may be traced throughout the entire system of word and phrase-signs. Whether a given principle extends through a larger or smaller class of words, it has a power to produce uniformity as far as its influence extends. But the action of one law is partially suspended by the action of another law in many cases.

The termination *ward*, for instance, and the words *word* and *heard*, which express the *rd* by making the end of the stems *Wa* and *Ha* heavy, have usurped so much territory from the action of the law which demands the expression of *rd* by means of a halved *Ar*. The general rule could be followed in these cases, but, for the sake of briefer and more convenient word-forms, a new principle is introduced which, within a limited sphere, over-rides the first or more general law.

Other examples of the operation of law within a limited sphere will be noticed by the student. The principles have been already detailed in connection with the rules for writing in previous chapters.

SEC. 64. SYLLABICATION.

1.—The Laws of Analogy apply to syllables. Whether written with one or more strokes, the same syllable should, so far as convenient, be always written in the same way.

Rem.—The amalgamation of two syllables into one stroke is allowable as a means of contraction; and convenience requires the use of two forms for some frequently recurring prefix syllables, as for instance, *cal*, *car*, *pil*, *per*, &c., but these deviations should not divert the student from the general principles. The union of two syllables into one stroke should always be regarded as irregular, even though provided for in the rules for contraction.

2.—Setting aside exceptions which occur, every syllable should have a single stroke sign to represent it, as in : co-rr-o-sive, su-bli-mate, pa-ra-gon, Go-li-ath.

The principal exceptions are : *a*. Where two strokes are necessary, as in the first syllables of *bar-bar-ic*, *fur-be-low*, *ab-sent*, *dar-kens*. *b*. Where a word is shortened by the contraction or omission of one or more syllables, as in the middle syllable of *suc-ces-sive*, *ac-cessi-ble* *re-susci-tate*; the first syllable in *a-nal-o-gy*, *pro-fe-ssional*, *pre-fig-ure*; and the last syllable in *men-tion*, *ver-nac-ular*; and in words generally written with prefix and affix signs which represent more than one syllable.

Rem. 1.—It will be observed that in dividing the words into syllables the ordinary rules of syllabication are not always followed.

Rem. 2.—Though the common laws of syllabication are not strictly followed, yet it is better, when equally convenient, to divide a word by using those forms of contraction which preserve the syllables in the most natural form. It is better to write *ar-dent*, than *ard-ent*; *ev-(i)-dent* than *ev-ident*; though *ind-(i)-vid* is written for *individual*, and many other words are specially contracted contrary to this principle. An application of this rule will however, indicate the proper outline of the word in many cases. It will explain, for instance, why we use the *rel* in *earl*, *furl*, &c., but not in *early*, *fairly*, &c. Final syllables except when compounded with the previous syllable in an affix sign should be written with a separate stroke, as *ly* in *regularly*, *rarely*, &c.

SEC. 65. EUGRAPHY.

1.—The term *Eugraphy*, from the Greek, *eu*, good or well, and *graphe*, writing, is used to designate that quality in the writing of Tachygraphy which gives to it grace and flexibility. It should not be confounded with the term *caligraphy*, which means beautiful writing, for *eugraphy* means, not beautiful writing, but the beauty or gracefulness of the writing.

2.—The principles of *eugraphy* apply to the LETTERS, the WORD-FORMS, and the PHRASE-SIGNS.

As applied to the letters, grace of form is secured by accuracy in direction, proportion, curvature, and shading.

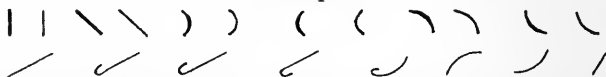
a. Inclined, full-sized letters should be so proportioned in length as to fill the same space perpendicularly as the upright letters.

b. The same principle will apply to the half-length, double, and treble-length characters. They each will fill one-half a space, or two or three spaces, as the case may be.

Rem.—An earnest effort on the part of the writer to accustom himself to accuracy in this respect will be rewarded by an increased beauty in the writing. He should practice on each letter, contrasting its half-length, full and double-length forms with one another until he gains skill in making suitable distinctions.

3.—The proper size of the letters for note-taking is one-eighth of an inch for *Be* and *Pe* as the standard for the space occupied. The *Ga*, *Ka*, *The*, *El*, &c. will be a little longer, and *Ra*, *Wa* and *Ha*, a little longer still than *Ga*, *Ka*.

Examples.



Rem.—In making the standard of size, one-eighth of an inch, it is not designed to urge this size upon all. Many persons will prefer to write larger characters for the sake of greater distinctness. Characters may be made of any size without interfering with the principles of eugraphy, provided the proper proportions are maintained. Yet, greater rapidity of writing can be secured in the use of small letters than larger ones.

4.—As applied to words and phrases, the principles of eugraphy determine the comparative convenience of different outlines. Good outlines are those best adapted to speed and legibility: hence, the laws of eugraphy have reference, first, to THE REQUIREMENTS OF SPEED, and second, to THE REQUIREMENTS OF LEGIBILITY. These requirements coincide in some particulars, but not in all.

SEC. 66. THE REQUIREMENTS OF SPEED.

1.—The requirements of speed are based on the laws of motion, and relate to the BREVITY, FACILENESS, and LINEALITY of the outlines.

Rem.—Some outlines may be written much more easily than others which contain the same number of strokes. Hence it is the province of the laws of eugraphy to point out the conditions under which the most facile outlines may be produced.

2.—The brevity of the outline will be determined generally by the principles of contraction. Yet some discretion may be used as to whether to employ a longer or shorter form for a word or phrase. Where brevity can be secured without sacrificing too much to obtain it, it is desirable; but the student should be cautioned against an undue regard for brief forms which are gained by a loss of flexibility or legibility.

Rem.—All contractions demanded by the laws of analogy should be employed: those not demanded, but only permitted, should be submitted to the limitation of the other principles which enter into the formation of good word-forms.

3.—The facileness of an outline depends upon. *a.* THE NATURE OF THE ANGLES MADE IN JOINING ITS LETTERS. *b.* THE HOMOGENEOUSNESS OF THE CURVES THAT UNITE. *c.* THE READINESS WITH WHICH THE WORD-FORMS MAY BE JOINED INTO PHRASES.

SEC. 67. THE NATURE OF THE ANGLES.

1.—When the hand is in rapid motion, any change of direction hinders the speed of the writer. If the first stroke glides into the second without an angle, the highest rate of speed can be secured.

2.—When an angle must be formed, the more acute it is the more easily it can be made.

Rem.—For illustration of the angles, right, acute and obtuse, and facing and opposing curves, see pp. 16 and 17.

3.—Obtuse angles are relieved: *a.* By use of half-length signs. *b.* By skillful use of the variable signs. *c.* By the insertion of vocal signs where it is convenient, as in *bog, bag, dog, dock.*

SEC. 68. THE HOMOGENEOUSNESS OF THE CURVES.

1.—Curves are homogeneous when they face the same way, or form any portion of a circle that may be made by tracing the circle in the same direction. Opposing curves are made by tracing the circle in opposite directions

Rem.—The curves *Ma, Es, Ith, Ef* and *El*, are homogeneous; so are the curves *Tha, La, Ish* and *En*; but the curves in the first example are, each and all, opposed to the curves in the second example

2.—When an angle occurs between them, facing curves are made much more easily than opposing curves ; for the pen traces a second curve in the same direction without an entire loss of motion ; and when an opposing curve is made, the direction of the stroke must be reversed.

3.—When opposing curves lie in the same direction, they unite without an angle, and are made with perfect freedom.

Rem. 1.—As a general rule, when a variable curve follows a curve of the same length, it may be turned so as either to unite without an angle or to face the same way as the curve to which it is joined. The union without an angle takes the precedence where it is equally convenient.

Rem. 2.—When curves of different lengths unite, those facing are always to be preferred, as an angle must in these cases always be formed.

4.—These principles apply equally to vocal curves, and to the union of vocal and consonantal curves.

Rem.—We have *Ma* after *E*, and *Em* after *A*. *El* follows *E*, and *La* follows *a*-short ; and we have the forms *La-and*, *land*, and *El-i-ent*, *lint*, and many others that will be noticed, where the direction of the letters *The*, *Ith*, *Em* and *El* are varied on account of a preceding or following curve.

5.—These principles apply also to the union of curves with straight lines or dashes. If a curved letter lies in the same general direction as the straight line, though an angle is needed, there is a continuous movement in the same direction favorable to speed ; and if, added to this, they unite without an angle, the gain is still greater.

Rem. 1.—Some exceptions to the principles given in this and preceding sections are unavoidable, for in many cases a curve occurs between two letters, with one or both of which it will unite with a greater or less degree of difficulty. If any of the letters are variable, as in most cases one or more of them will be, the difficulty can easily be reduced to a single bad angle ; but even in case of variable letters, a change that aids the joining with a preceding letter may increase the difficulty of joining with the following letter, and *vice versa*. Cases of this kind will afford scope for the ingenuity of the writer.

Rem. 2.—So in other ways one principle may influence or over-ride the operation of another principle. Such details cannot be given here ; but the teacher of the art is advised to add to the illustrations given, so as to adapt them to different classes of his pupils. Such instruction will bear good fruit in the increased beauty and facileness of the outlines.

SEC. 69. LINEALITY AND PHRASING.

Word-forms should have, so far as possible, a forward instead of a backward tendency. If the outline runs downward or

backward, away from the line of writing, it frequently hinders phrasing, and time is lost in bringing the pen back to the proper place for commencing the next word-form.

Rem. 1.—The variable letters and the contractions may be so used as to favor linear word-forms. Such words, for instance, as *public*, *publication*, *aggregate*, *aggregation*, and others, may be relieved from running too far below the line by using *La* and *Ra* instead of the compounds *Bla* and *Gra*.

Rem. 1.—So much regard has been paid to this principle in the arrangement of the alphabet that it will be easy to secure good outlines by a little attention and care on the part of the writer. In any extreme case of difficulty, the word-form may be divided, as in the compound word *book-keeper*.

SEC. 70. THE REQUIREMENTS OF LEGIBILITY.

The requirements of legibility presuppose, as a basis, a fair degree of accuracy of penmanship, and regard to the proper distinctions in the length and shading of the letters.

Rem.—The student should be drilled on all the elements introduced into this style, contrasting half-length and full-length characters, full-length and double and treble-lengths, &c., till he can make the new distinctions as readily as those introduced into the first style.

1.—The first special requirement of legibility as applied to word-forms is **CONSISTENCY OF OUTLINE**. When the reader has become accustomed to see a given word written in a given way, he reads it from memory, without looking through the characters to see what they spell. If the form be changed at random, he will read with slowness and uncertainty.

2.—Another requisite of legibility is **AN OBSERVANCE OF THE LAWS OF ANALOGY**. This will greatly aid the memory of forms, and the reader, becoming accustomed to see a given combination of sounds expressed in a given way, will read with certainty and ease.

Rem.—It will be observed that full, long vowels and diphthongs separate consonants, and that they generally accompany full and open outlines, while small and short vowels more frequently accompany contracted forms. This is especially true in regard to the use of the circle and the compounds of the *L* and *R* series, and to some extent of the half-length signs.

3.—A third thing essential to a legible style of writing is **A PROPER DISTINCTION OF WORDS** containing the same consonants. If the words in question are of such meaning that they cannot be confounded, there is no danger; but if they are of like or opposite significations, there is need of a distinct difference in the word-forms.

4.—A PROPER USE OF VOCALIZATION may be named as a fourth requisite of a legible style. A proper regard for brevity will lead the writer to omit all vowels that are not necessary ; but it is unwise economy to add to the labor of reading to save a far less labor in writing.

a. Vowels are necessary in some words containing only one consonant, as *boy, bow, bough, ape, ope, pie, pew, &c.*

b. Besides these there are a larger number of words of two consonants, comprising nearly all uncommon words that may be written in full, as in the common style. The following will serve as specimens of the words alluded to : *bag, sag, cap, gap, map, rap, tap, mob, sob, jog, job, dame, cape, cake, wake, tall, gall, &c.*

c. In addition to these, many words of three or four consonants, with or without a contraction of consonant outline, may be vocalized, as in *blab, slab, clod, plod, trod, shad, clog, flog, grog, brine, swine, twine, stripe, strap, blame, flame, bloom, flume, broom, brim, trim, &c.*

Rem.—To these words in which the vocal sign is used for the sake of greater ease in reading should be added those mentioned under the rules for the requirements of speed. Sec. 67 c.

d. The sign for *I* is frequently contracted by omitting one of the strokes, and words ending in *ny* may be written in analogy with *any*, by adding the tick. The last remark applies to such words as *bony, stony, cony, funny, honey, briny, &c.*

e. When two vocal sounds occur together, as in the words *aerial, pean, pious, science, &c.*, one or both of the vowels should be written. The former, which is in most cases the accented vowel, is to be preferred when equally convenient.

f. Vocalization will be frequently necessary in the following cases :—

1.—In writing proper names of persons and places.

2.—In quotations from the Latin, Greek, German, French, and other foreign languages.

3.—In technical terms used in the arts and sciences.

4.—In all unusual words, or words used in an unusual connection, or in a peculiar sense.

Rem. 1.—Words generally considered technical or uncommon may be sufficiently familiar to some persons to be treated like ordinary words ;

and some quotations from foreign languages are so familiar that they may be contracted like ordinary phrases, as, for instance, *vice versa*, *viva voce*. The purpose of the writing, and the knowledge of the subject, will determine the amount of vocalization necessary to perspicuity. It is only necessary that the manuscript be easily read by the persons, and for the purposes, for which it was written.

Rem. 2.—The careless writing of bare skeletons of consonant letters, without any reference to their legibility, so common among amateurs in Phonography, should be discouraged by the teacher.

5.—A fifth requirement of legibility is A PROPER REGARD TO THE RELATIONS OF WORDS IN THE SENTENCE.

Words that are used in familiar phrases, or in constructions that are familiar, become more easily legible from the connection in which they stand. But words that are isolated, or used in unusual connections, or in peculiar senses, demand more care in the writing to render them easily legible.

Rem. 1.—The power of position in a sentence to add to the legibility of word-forms is illustrated in nearly all the phrases given in Tables and Reading Lessons. Properly made phrase-signs will aid the reader by making the connection of the words more noticeable. The word *same*, for instance, becomes definite in the phrase *the same*, since the word *some* is never preceded by the article *the*. The joining of words, however, not associated in sense, would lessen rather than increase the ease of reading by intimating a connection between the words that did not exist.

Rem. 2.—Where words are isolated in construction, as in the following sentences, they need to be distinguishable in form. *But the fruit of the spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance. Can youth, or health, or strength, or honor, or pleasure satisfy the soul? I have seen the effects of love and hatred, joy and grief, hope and despair.*

Even in these cases, the reader is aided somewhat by the context, for he would not look for any evil affection or passion among the fruits of the spirit; and in the last example, the contrast suggests the contrasted word. So in nearly all cases the context will aid the reader to a greater or less extent; but he should not rely too much upon it, but take care that all isolated words be written clearly and definitely.

Rem. 3.—Uncommon words, and those of doubtful signification, with words from foreign languages, mentioned in the preceding section, cannot, from the nature of the case, be referred with safety to the context for explanation, but must be legible independent of their connection.

4.—Proper names that are mentioned among words needing vocalization may also be considered as isolated words, as they are not generally inferable from the sense of the passage in which they stand.

5.—Outlines chosen for autographs should be easily legible.

11.

17. m 27 r 1 17 17 17 17
 17 17 17 17. 17 17 17 17
 17 17. 17 17 17 17 17 17
 17 17, —, 17 17 17 17, 17
 17 17 17 17 17 17 17
 17 17 17 17. 17 17 17
 17 17 17 17, 17 17 17
 17 17 17. 17 — 17 17 17 —
 17 — 17. 17 17 17 17
 17 17 17 17 17.

17. m 17 17 17 17, 17
 17 17 17 17, 17 17 17
 17 17 17 17 17 17 17
 17 17 17 17 17 17 17
 17 17 17 17 17 17 17
 17 17 17 17 17 17 17.

WRITING EXERCISE 19.

Note.—The list of words given in this and the following Exercise, may be indefinitely increased.

Words in which each syllable is written by a single stroke.

App-li-ca-ble tre-men-dous-ly pros-per-ous des-pi-ca-ble ob-sti-nate occ-u-py ra-mi-fy re-me-dy di-gress-ive vul-can-ize co-rro-bo-rate de-lu-sive coll-apse pro-pri-e-ty dis-crim-in-ate de-press-ing dis-grace-ful ar-o-ma na-vi-ga-tor.

Contract or omit the italicised syllables: In-ves-ti-gate en-a-mor sen-si-tive a-nal-a-gous man-ip-ulate reg-u-larity dex-ter-ity pre-rog-a-tive in-con-sol-a-ble ab-ne-gation re-sus-ci-tate ne-cessi-ty in-def-i-nite un-con-sti-tu-tional.

The vocal sign may be used in these words :

Bee bay obey bah! boo! boy bough pea pay pa pooh! poe paw pie pew ape ope. Gay guy ague. Key coo Co. caw cue coy cow. Eke ache oak auk. Day dough daw die dew owed awed adieu idea. Tea tow toe tie toy eat oat iota eight.

Eve vie view vow. Fee fie few shay shy Asia ease ooze owes awes. Thaw thigh thew. ma moo maw mow (o) mow (ou) aim ohm knee nay no know gnaw nigh e'en awn lee lay loo la! law lie lieu eel ale awl isle ail owl ear ore ire woo woe.

Babe baby bake bib bob booby peep pipe pip pap pop poppy big bag bog back pig pick pack pike peak beam boom bean bane boon pawn pean piano puny poach. Gab gap cab cob cape cap gig kick gag cog cake keen cane gain couch. Deep dupe tap top dig tick dock tack tag. Fib fob fop fugue file fuel fowl feel fool foal vile vowel veal vine fine fawn. Sheep shape shake shale. Deal dale doll teal tale tile toil towel tear tier tore tower door dyer dower. Shear shore shower.

Meek maim main mayor mire meal mail mall mile nail Nile lean lane loon line lion. Blab clad clod crib crab creep crape croup crop drab drip droop drop trip trap troop tripe trick track freak shriek streak strike sleep sloop slip slab slap slag slack slake sleek. Bream broom brawn bruin brine bloom blain cream groom.

WRITING EXERCISE 20.

Abner Albert Aurelius Aaron Anderson Antony Arnold
 Arthur Auerbach Augustine. Biddle Baldwin Bierstadt
 Byron Brainard Bryan. Cathcart Cheever Clark Cleopatra
 Caleb Cyprian Conway Confucius. Daguerre Dayton Darius
 Dahlgren Delancey Dickerson DeWitt Dryden Dumas
 Dwight. Eleazar Elihu Elijah Enoch Ephriam. Fabius
 Fahrenheit Faraday Fernando Fowler. Gallileo Galvani
 Garrison Gavazzi Guyot Gabriel Garret Geoffrey Gideon
 Griffith.

Habakkuk Haldeman Hancock Hahnemann Hardee Have-
 meyer Harvey Hawthorne Hezekiah Hiram Heintzelman
 Horace Hayne Heliodorus Horatio Hosea Hilary Hoadley
 Holmes Homer Howells Howard Hopkins.

Ingraham Ivison Ichabod Ingelow Isaac Isaiah Iscariot
 Israel Ishmael. Jackson Jacob Jairus Jabez Jedekiah
 Jeremiah Jeroboam Josiah Judah Joab Joel. Knowlton
 Karl Kavanagh Kilpatrick Kossuth.

Lafayette Lamartine Lapham Larrabee Lazarus Lewis
 Lawrence Lambert Leander Levi Lewellyn Longfellow
 Lucius Latham Lathrop Liebig Lincoln Livermore Luther
 Linnaeus Lippincott Lowenstein Loyola Lyell Lyon Luke
 Lyman Lubin Lucian Lycurgus.

Mahomet Marryat Macaulay Marmaduke Malachi Maury
 Machiavelli Maccabees Martineau Matthias Mayor Meyer-
 beer Moses. Nathan Neal Naaman Naomi Neander Newton
 Nehemiah Nero Norman. Obadiah Oliver Orlando Owen
 O'Leary O'Reilly O'Rourke O'Dowd. Packard Patrick Paley
 Parker Parnell Patti Peabody Pharaoh Philander Philip
 Pierpont Pizarro Pitman Plato Porter Proctor Ptolemy.

Ralph Rudolph Roland Ransom Raphael Randolph Randall
 Raymond Reviere Rollin Rousseau Rupert Rufus.

Saul Silas Simon Simeon Sullivan Spinosa Shakspeare
 Schuyler Talleyrand Taylor Tallmage Thaddeus Theodore
 Thackeray Tilford Tobiah Tybalt Tyndall Tiberius Thiers
 Uriah Volney Victor.

Waldo Warren Walter Warner Willard Wagner Wyatt
 Wayland Whitefield Wilkinson Whittier Winslow Wayne

Williams Wycliffe. Yancy Youatt Zachariah Zedekiah.

Abigail Adaline Adelaide Agatha Agnes Almira Amabel
Angelica Angelina Arabella Aurelia. Barbara Beatrice
Belinda Blanche. Catharina Charlotte Celia Chloe Clara
Claudia Clementina Clarice Cora. Delia Diana Dora Edith
Elizabeth Elvina Eudora Eugenia Euphemia Evangeline
Evelina. Fanny Fidelia Flora Frances Fredrica.

Georgiana Grace Gratia Griselda Henrietta Hortensia
Helena Hannah Honora. Ida Inez Irene Joyce Justina
Jaqueline Leonora Letitia Lilian Lois Louisa Lydia Laura
Lavina. Mabel Magdalena Marcia Maria Matilda Mildred
Mary Maud Miriam Miranda. Nina Nora Octavia Olive
Ophelia Olympia Patience Paula Phebe Phillipa Polly.
Rhoda Rosa Rosalind. Sabina Salome Selina Serena Sophia
Theodora Tryphosa Victoria Vida Viola Vivian Una.

Alabama Alaska Iowa Adelphi Adrian Agawam Ains-
worth Albany Albion Alexandria Algeria Algiers Alton
Algona Alleghany Allendale Alliance Almira Amesbury
Andalusia Angola Annapolis Ann Arbor Anoka Ansonia
Antietam Antrim Applegate Appleton Arabia Arapahoe
Ararat Arcadia Arcola Argyle Ashborough Ashford Ashta-
bula Aspinwall Ashton Astoria Auburn Augusta Aurora
Austria Avondale.

Babylon Bagdad Bangor Batavia Bavaria Bellevue
Bayfield Beloit Belvidere Blackburn Bracketville Brainard
Buffalo Cairo Calais Canaan Canada Cape May Cayuga
China Cincinnati Cleveland Clinton Coffeetown Cresco
Cuyahoga. Darien Delhi Des Moines Dixie.

WRITING EXERCISE 21.

Quotations from the Latin, Greek, and French languages.

LATIN.—Ab origine. Ab uno disce omnes. A Deo et rege. Ad
captandum vulgus. A fortiori. Ære perrenius. Alia tentanda
via est. Alieni appetens, sui profusus. A mensa et thoro.
Bis dat qui cito dat. Certiorari. Dum spiro, spero. Ex nihilo
nihil fit. Faber suæ fortunæ. Vi et armis. Una voce. Toto
cœlo. Suum cuique. Sine odio. Sic volo, sic jubeo.

FRENCH.—A la belle étoile. Ami de cœur. Amour fait beau
coup, mais argent fait tout. Honi soit qui mal y pense.

GREEK.—To prepon. Hoi polloi. To kalon. Ariston metron.

TECHNICAL TERMS.—Adularia amphilogy anthoid autotypy biparietal Calceolaria exuviae heliotype.

A UNIVERSAL ALFABET.—We cannot but render homage to the efforts made by the powerful minds of those who have striven to reduce to a satisfactory unity the lamentable diversity of signs (alphabets) which have thrown such obstacles in the way of truth, and either by fortuitous or designed resemblance, have so long retarded the progress of the comparative study of languages, and their etymological affinity, so important to their philosophical development, and, consequently, the knowledge of their real origin, as well as of the characters employed in Writing,—fundamental principles which, in referring each language to its true source, would enable us to study each group of languages at the same time, and thus to obtain (if it were possible to devote sufficient time to each) a universal knowledge of languages.

To illustrate this proposition by an example, the study of the languages named Arabic, Hebrew, Samaritan, Ethiopic, Syriac and Chaldean might, to a certain extent, be reduced to the study of only one, and a knowledge of the alphabets of each of the others,—alphabets founded, for the most part, upon circumstances which have wholly past away, but which, nevertheless, have given, and still continue to give, to each of the above-named languages an appearance of individuality which they do not in reality possess, but which will subsist until this appearance shall vanish, and all these languages be written with the same alphabet, whereby it would at once be apparent that they are really dialects of one and the same mother-language,—the Arabic. An able professor, who should occupy his scholars in this wide field of inquiry, explaining the rules of the mother-tongue, and the exceptions and peculiar character of its dialects, might teach six languages, or rather an entire family of languages at the same time.

An analagous idea, but of less easy execution, has been suggested, namely, the composition of a universal alphabet, or one embracing at least all the languages of Europe.

SYLVESTRE'S PALÆOGRAPHY.

CHAPTER XII.—MISCELLANEOUS CONTRACTIONS.

SEC. 71. CONSONANT LETTERS OMITTED.

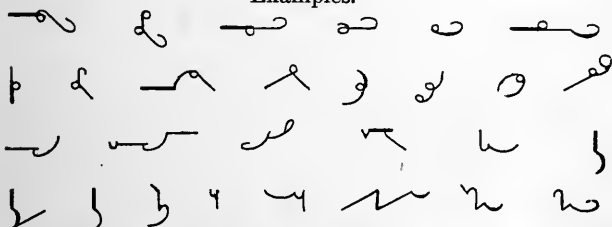
1.—*Pe* is frequently omitted when it follows *Ka*; and *Ka* when it follows *Te* and *Ing*, as in *description distinction*.

2.—*Te* is omitted after the circle in some cases, as in *mostly*.

3.—*En*, *El*, *Ar*, *Ya*, and *Ha*, are omitted in some words, though *Ha* is more frequently contracted to a tick.

4.—Other letters may be omitted where brevity or convenience requires it, though such omission should be restricted to cases where the regular form is especially inconvenient.

Examples.



1. Description subscription destruction instruction sanction distinction.
2. Post-boy plastic domestic rustic vastly listless mostly restlessness.
3. Continue attenuate unionist identical companion behave.
4. Behavior behoof hopeful happy unhappy reprehend compr'nd appr'nsion.

ADDITIONAL WORDS IN WHICH LETTERS ARE OMITTED.

Omit *P*: Prescription proscription rescription.

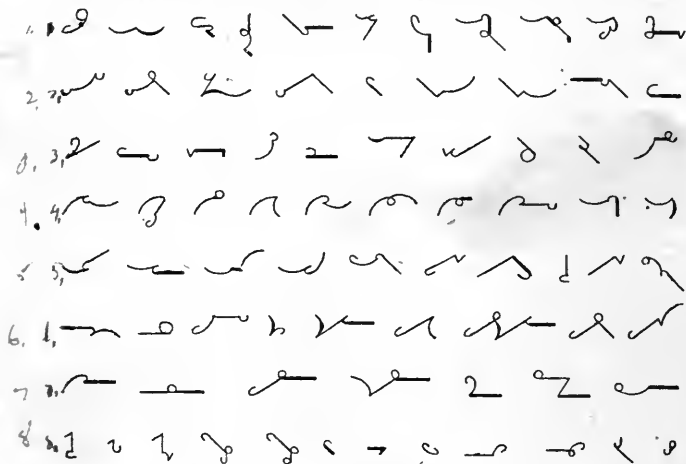
Omit *K*: Production productive induction inductive seduction seductive reduction function conjunction.

Omit *T*: Sophistic elastic mystic majestic paraphrastic bombastic postpone postage fastness justly lastly jesticulate investigate testament testimony testimonial.

Omit *N*, *L*, *R*, *H* or *Y*: Tenement attainment atonement. Million billion millionnaire. Tolerable toleration venerable. Behave behoove behoof reprehend convenient conveniently convenience, and their derivatives.

ADDITIONAL WORD-SIGNS.

We give below a few additional word-signs. They do not comprise all that may be employed. Each special department of Reporting will have its own special class of word-and phrase-signs, in addition to those given in the Hand-Book.



KEY.

- 1.—U. S. New Eng. Atlantic Ocean, Pacific Ocean, Canada, Ontario, Quebec, New Brunswick, Nova Scotia, Newfoundland, Prince Edward I.
- 2.—Ala. Alaska Arizona Ark. Cal. Colo. Conn. Dakota Del.
- 3.—Fla. Ga. Idaho Ill. Ind. Indian Ter. Iowa Kansas Ky. La.
- 4.—Me. Md. Mass. Mich. Minn. Miss. Mo. Montana Neb. Nevada.
- 5.—N. H. N. J. New Mex. N. Y. N. C. Ohio Oregon Pa. R. I. S. C.
- 6.—Tenn. Texas Utah Vt. Va. Wash. W. Va. Wis. Wyoming.
- 7.—Monday Tuesday Wednesday Thursday Friday Saturday Sunday.
- 8.—Occupation occupant occupy correspond correspondence gold doubt acquaint tenement testament Pentateuch stupendous.

—DUPLICATE WORD-SIGNS.

We give new signs for the words *were*, *where*, *what*, *would*. The signs for *were* and *where* may be used to the exclusion of the old signs; but the signs for *what* and *would* should be regarded as only additional signs, those previously introduced being employed when more convenient. *You*, and *you will*, have also duplicate forms.

ADDITIONAL WORD-SIGNS.

	Before)	convenient	✓	perfect-ion
h	behind	3	enough	2	proclaim
J	believe	2	influence	3	privilege
J	beneath	(acknowledge	2	economy
ψ	accept	/	large	2	iniquity
9	ascribe	5	therefore	2	call
—	advertisement	2	amount	3	catastrophe
h	distinguish	5	never	2	accordingly
—	differ	2	neglect	—	dominion
4	Almighty	2	anything	2	Takigrafy
9	astonish	2	nothing	5	Fonograpy
—	toward	2	virtue	—	sublime
c	were	2	life	2	image-ine
c	where	2	year	—	member
5	would	2	beyond	2	elsewhere
5	what	2	change	2	behold
3	whatsoever	—	judge	2	resemble
2	whence	—	church	2	railroad
9	whensoever	2	catholic	2	railway
9	whosoever	2	question	2	her

SEC. 72. DERIVATIVE WORD-SIGNS.

These signs follow principles already explained ; and will be understood from the table on the opposite page. In many cases the termination *ed* is omitted, and *ly* may be disjoined.

KEY.

The words commencing each line in the engraved page are capitalized.

Accept-ed acceptance acceptation acceptable unacceptable accompanied accompanying accompaniment unaccompanied. Accomodate-ed accomodating unaccommodating accordingly account-ed accounting accountable accountant acknowledge-ed acknowledging unacknowledged. Advantage-ed advantageous disadvantage disadvantageously ambiguously applicability apprehend-ed ascribe-ed assurance assures astonishingly. Beforehand behindhand believing believably benevolently benignantly briefer unbusinesslike capability incapable. Interchange characterize characteristic companionable committee noncommittal confederate-ed confederation. Congratulation nonconductor inconsequent conspicuously noncontemporaneous contradictory uncontradict-ed conversational. Uncorrect-ed culpability deficient-cy deliverer denominational undenominational delinquency discontinuance. Undistinguishable employed employer unemployed disestablish unexampled externality extraordinarily Disfigured disfiguration phonographic out-general-ed glorify-ed government ungovernable ingratitude habitual. Habituated holiness short-hand hand-writing unhandy unhappiness heartlessness disheartened. Imaginary imagination immediately unimportant infatuation infidelity inheritance iniquities-ous uninstructed. Enlarged longer longest whatever whatsoever wherever wherefore. Wherein whereof whereon whereunto justice injustice larger largest manufacturer monopolize.

Dismember-ed remember unremembered probability improbable proclamation prognostication unproductive. Privileged republican unpublished unquestionable rutable representation irregularity respectability resemblance. Remarkable satisfaction unsatisfactory secretaryship school-master school-district school-house signification insignificant strengthened. Sublimity suggested suggestive suggestively suspected tachygraphic university universality valuation.

३ म.

१ २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२ १३ १४ १५ १६ १७ १८ १९ २० २१ २२ २३ २४ २५ २६ २७ २८ २९ ३० ३१ ३२ ३३ ३४ ३५ ३६ ३७ ३८ ३९ ४० ४१ ४२ ४३ ४४ ४५ ४६ ४७ ४८ ४९ ५० ५१ ५२ ५३ ५४ ५५ ५६ ५७ ५८ ५९ ६० ६१ ६२ ६३ ६४ ६५ ६६ ६७ ६८ ६९ ७० ७१ ७२ ७३ ७४ ७५ ७६ ७७ ७८ ७९ ८० ८१ ८२ ८३ ८४ ८५ ८६ ८७ ८८ ८९ ९० ९१ ९२ ९३ ९४ ९५ ९६ ९७ ९८ ९९ १००

SEC. 73. WORDS DISTINGUISHED BY DIFFERENCE OF OUTLINE.

(See Remark at the bottom of page 140.)

KEY TO OPPOSITE PAGE.

The words commencing each line in the engraved page are capitalized.

The words to be contrasted are not separated by commas :

Abandoned abundant, abase base bias, beast boast biased
 bestow beset, bindery boundary binder. Bright broad,
 brightens broadens, brightness broadness, broth breath
 birth, barrel burial barley. Absolute obsolete, compatible
 computable, pitiable potable, patted petted pitied puttied,
 probation approbation prohibition. Persecute prosecute,
 persecution prosecution, apportion portion, preparation
 proportion appropriation, proportioned proportionate, prop-
 erty propriety appropriate. Perspective prospective, pre-
 scribe proscribe, petrify putrify, petrification putrification,
 patron pattern, pester poster pasture. Apology pillage
 pledge, pulse police policy, planet plenty pliant com-
 pletion compulsion compilation, placid pellucid. Per-
 haps propose, part port, party pretty purity, protection
 production prediction, pertain appertain, pretend portend.
 Parade parody period, approach preach parch perch porch,
 prefer proffer, pervious previous, peruse. Pursue pierce,
 perspire prosper, priest pressed, poorest purest pursuit.
 person parson, percent personate present. Parcel parasol
 parsley, Prussia Persia, Persian Parisian Prussian, operation
 oppression, permanent preeminent prominent. Permanence
 preeminence prominence, perilous peerless powerless, precise,
 process spirit separate support, separating spiriting supporting.

God good guide, garden guardian, cost caused, collision
 collusion coalition, corporal corporeal, creature creator.
 Sacred secret, exterminate extremity data date dote debt
 doubt diet duet ditty duty. Auditor daughter debtor
 deter editor doubter, auditory dietary, defense defiance
 defines. Defer differ defray devour, adverse diverse divers
 divorce, decease disease diocese. Deceased diseased dis-
 tribute disturbed, adultery idolatry, diligent indulgent
 indigent. Diligence indulgence indigence, damnation domi-
 nation dimension, desolate dissolute, adorns durance.

WORDS DISTINGUISHED BY DIFFERENCE OF OUTLINE.

Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols, including vertical stems, beams, and note heads, arranged in a series of measures. The handwriting is fluid and characteristic of a personal manuscript.

KEY TO OPPOSITE PAGE.

Tartar traitor trader territory, tariff terrify trophy, torrent tyrant truant. City set seat sight sought, steady study stead stood staid. Train turn, vileness violence villainous, evolution volition violation, valuable available, violent valiant. Avocation vocation, invasion innovation, ever every over very, fiscal physical vesicle, fence fans feigns fines. Offense affiance, farce force furious, fallen flown, form farm frame firm, fairness furnace. Flail, furl furrow, funeral funereal, fretful fruitful, shortly shrewdly, assist essayest society. Thee they though thou thy, man men, impassioned impassionate impatient, machine mission motion emotion. Machinery missionary, cemetery symmetry, emigrant immigrant, minister monster, ministry monastery. Necessity incest insist, inconcealable inconsolable, inconvincible invincible invisible, inebriate inbred imbrued, endless needless. Indefinite undefined, ingenious ingenuous, inevitable unavoidable, center centaur sentry. Signs sense science, assignees assigns, sinner sooner snare snore sneer scenery. Sinless sunless, star store starry story stray astray, elaborate labored, altitude latitude. Latter later letter lighter loiter lottery ultra, likely luckily locally, learnt learned. Reparation repression, orator writer, oratory artery, arrive review, arrival rival reveille. Rebel re-bel, resume reassume, round ruined renewed wronged, earlier railer roller ruler. Revelation revolution revulsion, leave live lave love, lead led load lad, gentle genteel. Raid read red road rude, rate right write rote root rout, equality quality.

Remark.—In applying the principles of contraction, a difference of outline is possible in many cases. Words of the same consonant letters can be written with or without vowels, and with a greater or less degree of contraction. The forms chosen, as taught in the previous chapter, should be such as to best indicate the nature of the vowel, and its place in the outline. An observance of these principles leads of itself to a sufficient difference of outline in most cases to insure legibility. It is not necessary that all words should be distinguished by a difference of outline. If two words are written alike, their nature and use frequently make them sufficiently intelligible; but in some other cases the context will not serve to make the meaning clear without a difference of outline. The preceding list embraces words that it is well generally to distinguish.

WORDS DISTINGUISHED BY DIFFERENCE OF OUTLINE.

A large, dense sample of handwritten text in the Devanagari script, consisting of approximately 20 lines of continuous writing. The text is written in a fluid, cursive style, demonstrating a wide range of characters and ligatures. The lines are closely spaced, and the overall appearance is that of a continuous flow of text, likely a sample for a calligraphy or handwriting course.

SEC. 74. SPECIAL METHODS OF ABBREVIATION, ETC.

In most kinds of work the student will be able to make abbreviations not given in the text-books. Frequently recurring phrases may be shortened to any desirable extent, though they might be quite unintelligible used in any other connection. In a rail-road office, for instance, the name of the company, and of the leading connecting lines, may be used so frequently as to be intelligible with the slightest indication; and in the dictation of letters, the employer may be partial to certain modes of expression, which recur with such frequency that to write them in full would be quite unnecessary. Examples of this kind are given with key.

INITIAL LETTERS.

In some cases the long-hand initials may be found convenient, especially where the letters occur that are not used with their proper phonetic significance; as, C. B. and Q., for Chicago, Burlington and Quincy Railroad. A. B. C. F. M. for American Board of Commissioners for Foreign Missions, etc. If, however, the initials are written in Takigrafic letters, *C* may be indicated by *Es-E*, and *Q* by *Ka-Ew*, *G* soft by *Ja-E*, hard *G* by *Ga*, *Ph* by *P*, etc. See illustrations.

SEC. 75. TRANSCRIPTION.

Having acquired facility in writing, and in reading what he has written, the student will need, before engaging in professional work, to be able to transcribe his writing in a correct manner. He must understand paragraphing and punctuation, and the art generally of reproducing in a readable form, speeches, debates, trials, etc., which are in many cases, full of errors to be corrected, and redundancies to be eliminated.

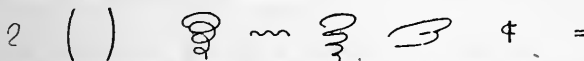
Rem. 1.—In some kinds of work the student will have no difficulties of this kind. If a corresponding clerk in a business house or office, his employer will be quite likely to dictate letters and other memoranda in the form in which he wishes them written. Lectures also and set speeches of a polished character may generally be reproduced without alteration. Now if the student wishes to reproduce what he has written accurately, he must indicate in his manuscript every full pause, every abrupt transition, and may frequently mark the paragraphs, which will be more readily understood when listening to the discourse than when reading the notes. If, however, the work is of a different nature, as in reporting extemporaneous speeches, which abound in repetitions, and in which the language is chosen

with little regard to fitness or perspicuity, it is often necessary to condense the language, or in many cases to change it altogether; and in such cases, the reporter who can produce the "best report in the fewest number of words," is the best reporter.

Rem. 2.—Whether the reports of our judicial proceedings shall be condensed, is a question for the courts themselves, or for the lawyers who employ reporters, to decide. The present practice is not uniform, though some condensation is, we think, necessary and generally allowed.

SEC. 76. PUNCTUATION.

The common marks for punctuation may be used in Takigrafy, as in common manuscript. In note-taking only the principal pauses need be inserted. The following additional marks may be found of service.



Doubt, Parentheses, Applause, Dash, Laughter, Index, Paragraph, Hyphen.

SEC. 77. AIDS.

1.—The student has already been advised of the importance of providing himself with dictionaries, cyclopedias and gazetteers, for reference. In some kinds of work he will need other books. A library of miscellaneous works might, on occasion, be serviceable; but this is a luxury that every student cannot expect to command, unless he is in connection with some public institution; and in that case he ought, at least, to know the worth of books, and how to use them.

Rem. 1.—Suppose, for instance, you are writing out the deposition of witnesses, and have failed to get the proper spelling of the names of the witnesses; if in a city, you may find them in the City Directory. Or, suppose that a lawyer has ended a brilliant speech with a still more brilliant quotation from some well-known author, which was delivered too rapidly for perfect writing; it is then convenient to have the work at hand from which the selection was made.

These are mere hints, which the student will improve, by availing himself of all aids and means of information that come in his way. He should not trust too much to his own memory, or acquired sources of information, though the more he can do to render these trust-worthy, the better it will be for him in his work.

Rem. 2.—There are other special aids which the young reporter or amanuensis can avail himself of, such as the short-hand magazines published in the interest of his profession. If he neglects to take these, he deprives himself of aid and assistance peculiarly appropriate. Takigrafers will

naturally take the Takigrafic publications ; they should also take, if possible, the leading magazines devoted to Phonography. Some of the Phonographic works will also be found useful in giving suggestions of a miscellaneous character. If lawyers, physicians and clergymen have their libraries, and magazines devoted to their profession, why should the young reporter regard himself as independent of such aids? His profession is no less extensive than theirs and if his present position does not call for any great skill or for much information, it certainly cannot be amiss for him to be prepared for one higher and and more exacting.

SEC. 78. CONCLUDING INSTRUCTIONS.

The instruction given in the preceding pages, if well and faithfully followed, will lead the student to a correct and sufficiently brief reporting style. Should he, however, reach this portion of the work before gaining sufficient speed to follow a moderate speaker with accuracy, he should consider carefully in what his deficiencies consist. If he has neglected the manual drills prescribed in the Elements and in the Manual, he should go back to the beginning and commence right. Until a pupil has learned to write the alphabet, the vocal and the consonantal signs, in ten seconds, and has learned to write two letters joined with nearly the same facility as one, he has no foundation on which to build a rapid style of writing. Even more than this, the hand itself must be trained to skill in the use of the pen by varied exercise ; and long continued practice.

If this preliminary work has been well done, the student should review the work, and see that every special feature of contraction is thoroughly mastered. No student, we presume, will neglect the tables of word and phrase-signs, which should be made as familiar as the alphabet. But, in addition to this, the writing exercises throughout the work, after the proper outlines are once secured, should be written from dictation repeatedly, until they can be written with great freedom, as well as accuracy.

The student who is desirous of reaching the highest measure of success will avail himself of every opportunity to practice what he has thus acquired. He should not leave this text book until he has approximated a speed of 150 words a minute, and until he is able to write certain portions of it at a more rapid rate than this.

Having accomplished so much, he should settle down upon some special line of study and practice. If he attempts to apply the the art to all branches of literature and science that may chance to come in his way, without any method, he will waste much valuable time, and gain but little advantage. We do not object to the practice of reporting sermons, lectures, and speeches, on almost any subject that may chance to come in his way. This will do no harm and may do much good. But this should not be regarded as serious study. In addition to this, he must stately and persistently follow some special line of study that will fit him for the practical work in which he expects to engage. This work may be determined for him by circumstances, as in the case of students in our professional schools,

or of those who are already acquainted with some professional practice, or have some special scientific acquirements. But if the students are young men or young ladies with no classical or professional training, they can select some special field for culture until actual employment settles this question for them.

When actually settled in any kind of work, study the best outlines for the words and phrases of frequent occurrence. As these words and phrases differ indefinitely in different kinds of employment, they cannot be fully treated in the text-books; but any competent instructor can furnish contracted outlines for them. If such assistance is not at hand the student should learn to rely on his own invention to devise contractions for special cases as they arise. These contractions should be formed in harmony with the principles of the system, and form a natural part of it. Such contractions are expected and provided for: and the student that uses them need not feel that he goes beyond the system. He is only using in new and special ways, the principles previously acquired. However, the student should observe that an excess of invention will rather hinder than help him in getting speed. The contracted outlines need not be very numerous. They should never be allowed to become burdensome.



[illegible]

WRITING EXERCISE 22.

WRITING.—Whatever be the fate of this or that system, though every author perish without a name, yet the art of writing is not only commanding in its origin and history, but is beautiful in its graceful perfections, and imposing in its proper imagery. The true imagery of writing is culled, then, from the sublime and beautiful in nature; and here the mind cannot but contemplate its advent among the Hebrews with mingled emotions of veneration, awe, devotion, admiration, and pleasure. The summit of Sinai is clad with vivid lightnings, and rocked by the awful thunders of the Eternal, while amid the conflicting elements and blazonry of heaven's artillery the pen of the Law-giver is put forth to give his divine law, and the first tracings of this proud art to man. There he grouped in lessened lines the sun in his glory, and the moon in her unshorn majesty, the varied shore, the straits, the indentations, the sparkling islands, and culminating waves of the ocean. He blent the windings of the Euphrates and Jordan with the oaks of Bashan and the cedars of Lebanon; with the rainbow of the cloud he capped the tall pines of Idumea, and mingled the rich shrubbery of Paradise with the spiral furs of Sidonia. Every dot was a star, and every cross [dash] a line of light from the eternal hills; and when the whole was finished, this wondrous art flamed out from the bosom of the rock, bearing the solemn and divine injunction of the moral law, as rules of action for all mankind.—KEY TO SPENCER'S PENMANSHIP.

WRITING WELL.—When a man would speak well, he must conceive clearly the ideas which he desires to express; and if he would write well, he must have distinctly impressed on his mind the characters which he means to exhibit. To illustrate the second essential of good writing, viz., power of execution, by the same analogy, however just and clear a man's conceptions may be, if his utterance be labored, slow, and timid, his discourse will be imperfect and unsatisfactory. In like manner, if the letters be well formed, but combined and arranged without ease or gracefulness, the writing will never be thought beautiful or pleasing. By long experience and observation in

teaching, we are induced to believe that but a small proportion of minds are deficient in the faculty of apprehending proportionate forms and happy blending of imagery, reflected through the medium of the eye. Such apprehension is generally developed with the greatest quickness, particularly when the judgment is assisted in its decisions by the active power and happy opportunity of comparison presented. Imagery, commended to our favorable notice and selection when young, by those we love, and on whose judgment we depend, or left unforbidden to voluntary selection amid our school-boy scenes, when the young heart first begins to revel amid Nature's varied charms, and drink the smiles from friendship's sun-lit brow, makes a deep and lasting impression, which time and toil and age can scarcely mar, and never obliterate. Such is our nature. It is the poetry as well as the reality of our existence, embalming the scenery we loved in the innocent days of untried being.

Better is it for the novitiate in the art of writing to sit down alone with his materials and copy the moon in all her phases, borrow from the serpentinings of the brook that meanders at his feet, bring the Lombardy poplar to his aid, follow the curve of the pendent willow from tendril to stamen, and bind the whole with the undulating folds of the woodbine, and then call it chirography, than depend for a model of his hand on those miserable productions that, without form or comeliness, pain and perplex, and against the worship of which there is no command, either specified or implied. He would thus have more of nature, and therefore more of the true art of writing.

Thus, the proper images of writing being implanted in the mind, by having them early before the eye, are adopted by the judgment after comparison has done its labor, and doubt has ceased.

The power to bring forth such imagery on paper is latent in the arm, forearm, hand, and fingers, and can only be developed by exercises that affect these auxiliary localities, and bring a four-fold power to act conjointly with ease and skill.

Without a free and unobstructed constant horizontal movement from right to left, through the whole line, the writing will be wanting in harmony of slope, ease, and truthfulness of combination. But when all these movements are practiced

fully and systematically, all the muscles from the shoulder downwards develop themselves rapidly, and power is gained over the pen to bring forth the adopted imagery of the mind in all the grace and elegance that spring from just proportions and easy execution.

Practice, to be sure, is indispensable in bringing to perfection any art, science, or profession.

The pupil must not expect to be able at once to execute what he fully comprehends. Patience and energy are required to attain a thorough and perfect command of hand. There is no royal road by which idleness and indifference may find their way to a goal which is only to be reached by diligent and well-directed application. The only process really short is such as is made so by commencing in a right manner from the outset, securing the advantage of the instructions of an experienced teacher till the object is accomplished. And when the object is accomplished, how beautiful and imposing are the specimens of art which the proficient is able to produce! The eye glances along the well-written page with as much pleasure as it rests on a beautiful grove when nature and art have unitedly tasked themselves to blend the greatest variety with the utmost symmetry.—SPENCER'S PENMANSHIP.

WRITING EXERCISE 23.

THE ARMOR OF ERIC.

There was deep and wondrous meaning
In that northern legend, old,
That when Eric forged his armor
From his lips an anthem rolled,
Rolled above the sounding anvil
Diapasons high and brave,
Telling of the victors laurel,
Telling of the heroes grave.
There he stood, the swart and earnest,
Turning in his brawny hands,
Many an helmet on his anvil,
For the knights of many lands.
And the high heroic music,
Mingling with the hammer's peal,
Gave to Eric's armor virtue
Never known before to steel.

Over all shone Eric's helmets
In the van like warrior stars,
Dazzling flashed the sacred armor
On the battles sounding cars.

Helm and Hauberk were enchanted
In that old and wondrous time,
For he made his simple smithy
Glorious with the martial rhyme.

There's a nobler, grander armor,
Than the north-men ever made,
That the human soul must fashion
When her battle is arrayed,

When the lists of life are open,
When the demon shadow falls,
When the trump of truth is sounding
Many a charge on errors walls.

Let us, when we forge that armor
Think and whisper holy thought,
Hymns to which the Pauls and Stephens
Many a mighty armor wrought,

Helm and Hauberk then enchanted
By the high and holy rhyme,
Shall forever bear us scathless
On the battle field of time.

BREVITIES.

We make laws, but we follow customs.
A good man will never teach what he does not believe.
They never find God who seek Him solely by reasoning.
A clear conscience is the best law, and temperance the best
physic.

The human heart is like heaven,—the more angels the more
room for them.

Though we travel the world over to find the beautiful, we
must carry it with us, or we find it not.



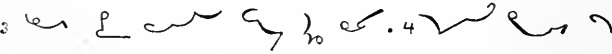
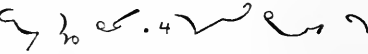



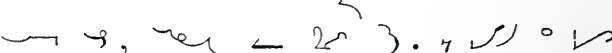


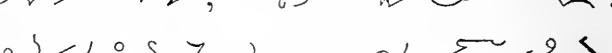
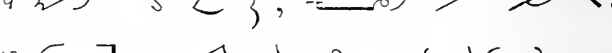



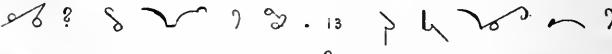

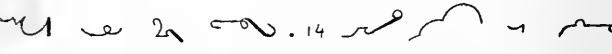
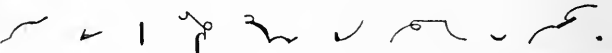
Let us at least commence the day with words of kindness,
for even the birds sing praise to their Creator every morning.

ANECDOTE.—“How do you know,” said a traveler to a poor,
wandering Arab of the desert, “that there is a God?” “In
the same manner,” he replied, “that I trace the footsteps of
of an animal,—by the prints it leaves upon the sand.”

WRITING EXERCISE 24.

FREEDOM AND PATRIOTISM. God has stamped upon our very humanity the impress of freedom. It is the unchartered prerogative of human nature. A soul ceases to be a soul, in proportion as it ceases to be free. Strip it of this, and you strip it of one of its essential and characteristic attributes. Every people is attached to its country just in proportion as it is free. No matter if that country be in the rocky fastnesses of Switzerland, amidst the snows of Tartary, or on the most barren and lonely island-shore; yet, when the songs of those free homes chance to fall upon the exile's ear, no soft and ravishing airs that wait upon the timid feastings of Asiatic opulence ever thrilled the heart with such mingled rapture and agony as those simple tones. Sad mementos might they be of poverty and want and toil; yet it was enough that they were mementos of happy freedom.

I have seen my countrymen, when a fellow wanderer in other lands; and little did I see or feel to warrant the apprehension, sometimes expressed, that foreign travel would weaken our patriotic attachments. One sigh for home—home, arose from all hearts. And why, from palaces and courts—why, from galleries of the arts, where the marble softens into life, and painting sheds an almost living presence of beauty around it—why, from the mountain's awful brow, and the lonely valleys and lakes, touched with the sunset hues of old romance—why, from those venerable and touching ruins to which our very heart grows—why, from all these scenes, were they looking beyond the swellings of the Atlantic wave, to a dearer and holier spot of earth—their own, own country? Doubtless, it was in part because it is *their* country! But it was also, because they knew that *there* was no oppression, no pitiful exaction of petty tyranny, no accredited and irresistible religious domination, no odious soldier at every corner, or swarms of imploring beggars, the victims of misrule; because there was liberty—upon all the green hills, and amidst all the peaceful villages—liberty, the wall of fire around the humblest home; the crown of glory, studded with her ever-blazing stars, upon the proudest mansion! ORVILLE DEWEY.

6°:19. .
 2 .
 3 . 4 .
 5 . 6 .
 7 . 8 .
 9 . 10 .
 11 . 12 .
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SPECIMENS OF BUSINESS LETTERS.

(KEY TO OPPOSITE PAGE.)

MR. JAMES BLANCHARD, CHICAGO.

NEW YORK, Oct. 31, 1882.

Dear Sir:—We take pleasure in sending this day, by your order, the enclosed invoice of goods, amounting to One Thousand Dollars; subject to 10 per cent. discount.

Your references being entirely satisfactory, we have no hesitation in opening an account, and allowing you our best terms. Trusting that the goods, which are sent by express, will arrive safely, and meet your favor,
We are
Yours Truly,

ALEXANDER SMITH & CO.

BUFFALO, Nov. 10, 1882.

MESSRS. A. B. HARRIS & Co., NEW YORK.

Dear Sir:—Enclosed find P. O. Order for \$23.00, for which please send by the American Express, the following goods:

4 Lancaster Table Spreads,.....	at	\$1.50	\$ 6.00
10 Yds. Waterproof Cloth, 5 black, and 5 blue,....		1.00	10.00
20 Yds. Calico, brown, with small figure,.....		.10	2.00
30 " " white, with small pink dot,.....		.15	4.50
2 Linen Handkerchiefs.....		.25	.50

Total \$23.00

Yours,

J. HAMMERSMITH.

MESSRS. J. L. MERRITT & Co.,

We beg to acknowledge receipt of your esteemed favor of the 15th inst., by which we note that First of Exchange for £900 remittance per "*Western Empire*," reached you in due course.

Second of Exchange was forwarded to you on the 10th inst., per "*City of Berlin*."

We have had no tidings of the "*City of Berlin*" since her departure from this port; but as the weather has been favorable, we hope soon to hear of her safe arrival on your side.

As soon as the claims for short delivery have been finally adjusted, we will forward you closed accounts, together with remittance for the balance.

London, September 25, 1882.

BARING BROS.

KEY TO THE OPPOSITE PAGE.

TESTIMONY REPORTED BY SAMUEL PURNELL, OF SAN FRANCISCO, CAL.

(Contributed in Takigrafy to Browne's Phonographic Monthly.)

Mr. C. Stone, examined by Commissioner Coyle.

Question.—Can you, sir, state any principle establishing commutation rates, monthly ticket, or other tickets entitling parties to ride without payment in advance for each ride, except what you have already given as to the established rules about rates of fare?

Mr. STONE.—We have no universal rule governing commutation rates, round trip tickets, &c., but they are made usually where people dwelling in the country can go into large cities and out the same day, where hotel bills do not have to be incurred. Low rates are based a good deal on that idea, also on the number of persons or commuters to be accommodated.

Question.—Then no rule can be given concerning them, you think. They are fixed with reference to the general character of the business, and its magnitude, with some consideration for the speedy and healthy development of the country, also keeping a sharp look-out for the treasury of the road?

Answer.—Yes, that is it exactly. I know of no rule by which such things can be calculated. It is a matter of good judgment for each individual case as it arises.

Question.—Is there economy in taking a through-ticket, to your ultimate destination? If so, how much, what percentage is that economy, may I inquire?

Answer.—The saving is perhaps equal to some 25 per cent. or more. all round. But one road does not stand all the reduction; it is shared by all the roads proportionally, generally according to their mileage, but sometimes other elements creep in which vary that somewhat. As I have said before, I do not know how to tell you these things in rules, because it is a matter of judgment, of friendly compromise and the like.

Question.—When charges of rates are varied how do they change, are they mostly in favor of a reduction?

Answer.—Almost always. I cannot at this moment remember that we ever voluntarily raised rates. Such an act would generally not be a position based on good policy. It might also be ineffective as a finality, and the public would be pretty sure to look upon it as declaratory of an overmastering desire to get rich too suddenly, and hostile legislation would be invited.

SPECIMEN OF LAW REPORTING.

ADDRESS OF HON. CHAS. S. MAY; furnished by E. P. Goodrich.

If your Honor please,—Gentlemen of the Jury :—

In my whole experience as an advocate and public speaker I have seldom if ever, felt impressed with such embarrassment as I now feel in rising to close the argument for the people in this most important cause. Called here without previous knowledge of the facts farther than as a citizen I had read in the public prints, I do not enjoy the advantage of that intimate acquaintance with all the ramifications of this evidence, that knowledge of witnesses, their history, their character, which my brothers on either side have enjoyed throughout this trial. Coming here in the line of my professional duty, I find a most extraordinary case. I find that a great crime has been committed by somebody: a crime that imperils your habitations, your public structures, the very lives of your citizens. I say I find that a great crime has been committed, because it is not claimed here by my brothers on the other side that the burning of Armory Hall was accidental. The fire was set by somebody. Who set it? That is the question which you are to decide. Gentlemen of the jury, I am here to assist you in the discharge of this duty, and I beg you to believe that what I shall say to you to-night is prompted by no spirit of malice or persecution against anybody.

I am here to assist the prosecution, which I believe has been conducted as carefully, as candidly, as any prosecution that was ever commenced in the State of Michigan. I have seen prosecutions, as you may have seen, as all lawyers and men of experience have seen, prosecutions marked by bitterness prosecutions that have degenerated into mere persecutions; but such is not the case here, and I am glad to be able to say this much upon my responsibility as a man and a lawyer in your presence to relieve, if it should be thought necessary, this prosecuting officer from all imputations that have been cast upon him. Under such facts as have been divulged before you, what was the duty of the prosecuting officer of this county? Can any man say that he would have been justified under his oath of office, on his public duty and conscience in passing this case by, in entering a nolle prosequi in the court upon it? As he told you to-day, and I cannot doubt his word when I see this mass of work he has accomplished; he has spent nearly a year of work in bringing this case to your attention, and yet, gentlemen, in the discharge of this duty, in the performance of this Herculean labor, he could have been actuated by no motive except the motive of the public good and the public safety.

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DECLARATION OF INDEPENDENCE.

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of Nature, and Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their Creator with certain inalienable rights ; that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed : that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes ; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves, by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies, and such is now the necessity which constrains them to alter their former systems of government. The history of the present king of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world :

He has refused his assent to laws the most wholesome and necessary for the public good.

He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained ; and when so suspended, he has utterly neglected to attend to them. He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature—a right inestimable to them, and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the repository of the public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly for opposing, with manly firmness, his invasions on the rights of the people.

He has refused, for a long time after such dissolution, to cause others to be elected ; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise, the state remaining, in the mean time, exposed to all the dangers of invasion from without and convulsions within.

He has endeavored to prevent the population of these States : for that purpose obstructing the laws of naturalization of foreigners ; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice by refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers to harass our people, and eat out their substance.

He has kept among us, in times of peace, standing armies, without the consent of our legislatures.

He has effected to render the military independent of, and superior to, the civil power.

He has combined with others to subject us to a jurisdiction foreign to our Constitution, and unacknowledged by our laws; giving his assent to their acts of pretended legislation :

For quartering large bodies of armed troops among us :
For protecting them by a mock trial from punishment for any murders which they should commit on the inhabitants of these states :

For cutting off our trade with all parts of the world :

For imposing taxes on us without our consent :

For depriving us, in many cases, of the benefits of trial by jury :

For transporting us beyond seas to be tried for pretended offences :

For abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these colonies :

For taking away our charters, abolishing our most valuable laws, and altering, fundamentally, the forms of our government :

For suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here by declaring us out of his protection, and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation, and tyranny already begun, with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow-citizens, taken captive on the high seas, to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrections among us, and has endeavored to bring on the inhabitants of our frontiers the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for redress in the most humble terms; our repeated petitions have been answered only by repeated injury. A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a free people.

Nor have we been wanting in attention to our British brethren. We have warned them, from time to time, of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They, too, have been deaf to the voice of justice and consanguinity. We must, therefore, acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war, in peace friends.

We, therefore, the representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare, that these United Colonies are, and of right ought to be, free and Independent States; that they are absolved from all allegiance to the British crown, and that all political connection between them and the State of Great Britain is, and ought to be, totally dissolved; and that, as free and independent States, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent States may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

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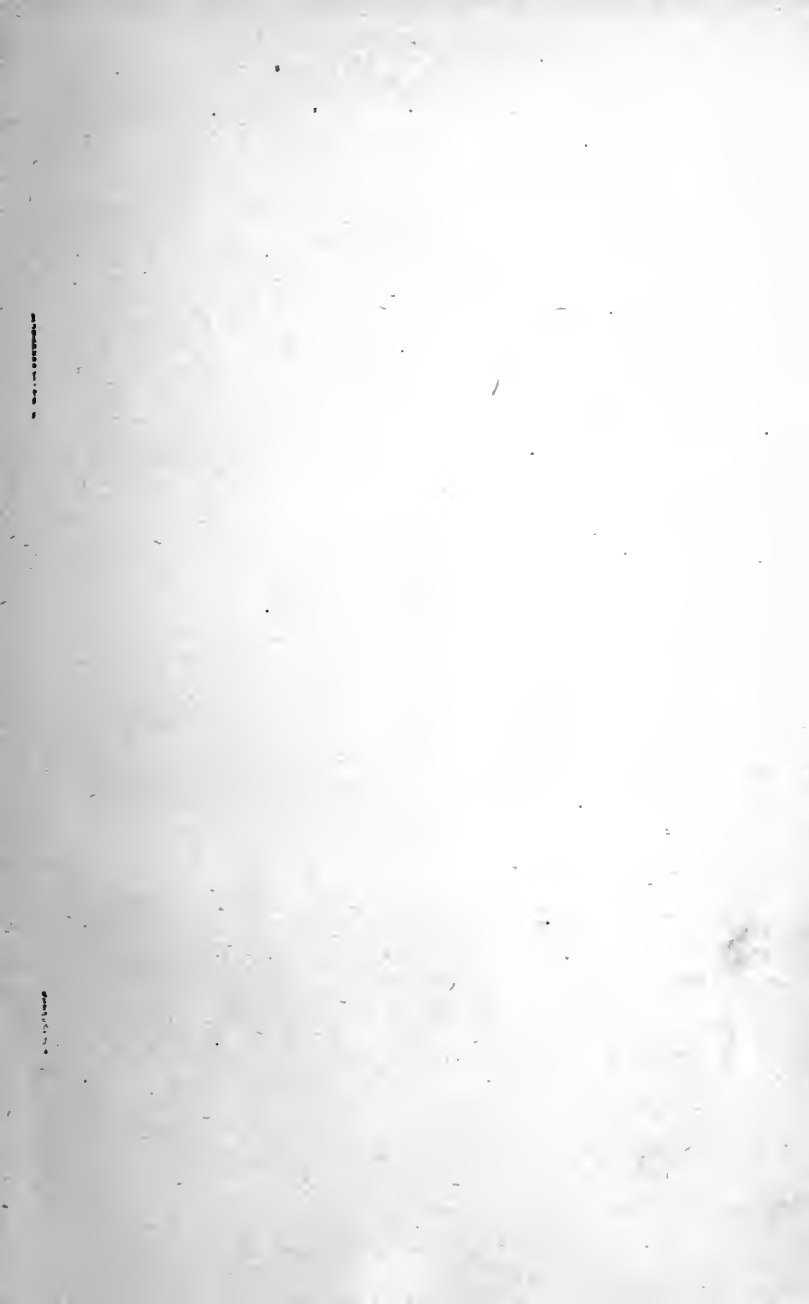
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